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Song writing : poetry, Webern, and musical modernism.

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SONG WRITING:
POETRY, WEBERN, AND MUSICAL MODERNISM

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SONG WRITING: POETRY, WEBERN, AND MUSICAL MODERNISM

Abstract

In understanding song, the concatenation of words and music, there are two movements between words and music. The first is in the setting of a text; but in attempting to articulate our understanding of a song there is a second movement, from the music of a song back to the words used to describe it. So there is songwriting on the one hand, and writing about song on the other, balanced around the activity of analysing music.

A first chapter rehearses these issues, emphasizing poetry. The literature of rhyme, which can be regarded as a musical element in verse, shows problems of balancing form and content, technique and interpretation, comparable to those in writing about song itself.

The focus of the study is a number of songs selected from the work of Webern, in which the composer set poems by Stefan George (Op. 3 No. 1), Karl Kraus (Op. 13 No. 1), Georg Trakl (Op. 14 No. 5), and Hildegard Jone (Op. 23 No. 1, Op. 25 No. 2). This is not only a chronological progression (1908-34), and a difference between one poem and another, but also, centrally, a development in the degree of musical modernism: from early atonality, through expressionism, to twelve-note music. The technique of the study is to read poetry into the music of a song, the post-tonal song a rich form made up of musical motives which carry textual connotations. With the twelve-note songs this model breaks down, suggesting that poetry and musical technique have become dislocated.

In a final chapter the negative outcome of the last analysis is interpreted as expressing through the musical medium of song fundamental problems in relating the techniques of musical modernism to the thematic freedom of poetry. Analysis of song would suggest a compromise between its two constituent elements, words and music.

SONG WRITING: POETRY, WEBERN, AND MUSICAL MODERNISM

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One anecdote. In the spring of 1990, while I was working as a teacher in Leicester, a knock on the door revealed, most unexpectedly, Anthony Packer, who had been my supervisor in Community Education on the PGCE (teacher's training) course at Cardiff University. The next evening he came round to supper and, in very high spirits, asked about my Ph. D. thesis, assuming that it was long completed. My reply must have been most unconvincing, since the look which he returned cut right through me. It was from that moment that I knew what to do.

This thesis is dedicated to the memory of my brother Colin who died on 29th November 1985.

INTRODUCTION

'Worrying carcasses'

In the best of songs there is always something about what it is to write a song, without in any way doing away with the fact that it is about things other than the song.¹

analytic records of musical perceptions are poems, ski tracks tracing the poetic deeds that were the perceptions themselves.²

An impotent people,
Sick with inbreeding,
Worrying the carcass of an old song.³

In understanding song, the concatenation of words and music, there are two movements between words and the music. The first is text setting, the way a set of words enters music. In attempting to articulate our understanding of a song there is a second movement, from the music of a song back to the words used to describe it. So there is songwriting on the one hand, an activity of composers which, if visualised, emphasizes the chain of happy continuity from poet through composer to writer:

WORDS (poem) → MUSIC (song) → WORDS (commentary)

On the other hand there is song writing, the activity of writers on song. This can be visualized as their conspiracy in words with poetry, returning music to that state, with the claim that only through the articulation of words is an understanding of music possible:

WORDS (poem) ~ ~ ~ ~ ~ → WORDS (commentary)

MUSIC (song)

This idea is composed out through a repertory of songs by Anton Webern, the George song Op. 3 No. 1, the Karl Kraus song Op. 13 No. 1, the Georg Trakl song Op. 14 No. 5, and the Hildegard Jone songs Op. 23 No. 1 and Op. 25 No. 2. This repertory adds to the concatenation of poetry and music a third, complicating factor: the development of musical modernism.

Chapter One

In order to help define the potential confusions which writing on song can induce, a debate is set up between an American professor of music and one of literature (David Lewin and Lawrence Kramer), in which both writers address the same composition (Schoenberg's Op. 15 No. 5). (The technique of setting up an argument between two published sources is repeated in the last chapter.) This comparison insists on having it both ways, suggesting on the one hand that without a commitment to technical analysis critical response to song will remain impressionistic and inaccurate; but on the other hand that a lively critical response to song involves more than any formal method can in itself supply.

The extent to which poetry is prepared to be set to music is the theme of the remainder of this chapter. The literature of rhyme is examined for signs of the kind of problems which confront the analysis of song: how much emphasis to put on the meaning of individual rhymes, as opposed to rhyme's technical function? Positions here emerge familiar from music analysis: a semiotic approach, a highly interpretative approach, and even one writer who would insist that the criteria for evaluating rhyme should be derived from its culmination in the poetry of the eighteenth century. The poet Philip Larkin is introduced (he too appears in the last chapter) as a poet whose work has been appropriated by musicians. Examination of the setting of one song from Larkin's collection High Windows, by the English composer Robin Holloway, reveals a tension in text setting which will be readily apparent: between the lineation in rhyme and a musical setting's need to produce goal-direction. The potential disruption of song writing is as expressive as its mimetic function, a tendency which post-tonal music will emphasise.

As an introduction to the more fully-developed analyses of the later chapters, Webern's Op. 3 No. 1 (1908-09), a setting of

Stefan George, is examined. This song is a dialogue between voice and piano in which voice addresses a second person ('dich allein') whose identity is never clear. This reading offers the suggestion that piano itself acts as that second person, responding to voice, and composing out material given to it by the voice. The analysis is presented in the form of a psychoanalysis with voice-patient providing piano-analyst with material for interpretation (including a dream briefly recollected).

Chapter Two

This is an analysis of Webern's setting of Karl Kraus, the poem 'Wiese im Park', Webern's Op. 13 No. 1 (1917). This chapter is not as heavily 'textual' as some of the others, intended to clear the ground on purely musical issues before relating these to matters concerning song. In the latter, comparisons are suggested between how this poem might be interpreted from the different expectations of the Kraus reader, and of the Webern analyst. Kraus' poem is a secret love song, but Webern reads it as an elegy on love in the time of war. A comparison is suggested with a song of Hans Pfitzner: a very different compositional style but, as song, a similar theme. In the musical close reading there is still a degree of authorial intervention, in order that the poem be kept as part of this musical discourse.

Chapter Three

This is an analysis of Webern's setting of Georg Trakl, the poem 'Nachts', Webern's Op. 14 No. 5 (1919). This is a fusion of a highly expressionistic text to the very essence of expressionistic music. The song is interpreted against the background of Schoenberg's preface to Webern's Op. 9 Bagatelles. This in turn is related to an article by the American literary theorist Paul de Man ('The Rhetoric of Temporality'). The Webern song is then understood as containing a large, allegorical experience (the 'novel' of Schoenberg's preface) in a tiny musical space (the 'sigh' of Schoenberg's preface). Now the text constantly infiltrates the music, the atonal song carrying through the leitmotiv technique of the Wagner opera to the tiniest scale. This is a tremendously potent fusion, against which the abstraction of Webern's later songs can be measured.

Chapter Four

This is a background to the analysis of one of Webern's settings of Hildegard Jone, Webern's Op. 23 No. 1 (1934). The notion of welding the potential thematic freedom of poetry to twelve-tone technique is a problem which concerns both this and, to an extent, the final chapter. Debates from early in the reception history of twelve-tone music are examined, and in writings of Milton Babbitt, Nicolas Ruwet, and Theodor Adorno criticisms are found which haunt the formalist analysis of a twelve-note song, and which beset any cheerful certainties over this music's value.

A model for the analysis of Webern's twelve-note songs is derived from the theoretical writing of Milton Babbitt, and this is explored in increasing detail in the opening of Op. 23 No. 1. The entire song is not closely read, because in a sense the analytical model which has proven so fruitful in earlier chapters - that is, the infiltration of the music by words into a kind of text-music - has all but broken down. It becomes difficult to describe the relation between the complexity of twelve-tone technique and the freedom of poetry. The analysis finds striking similarities in Adorno's article 'Music and Technique', an article sharply critical of the generation which followed Webern.

Chapter Five

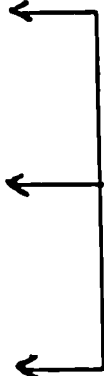
This chapter returns to the more discursive, theoretical aspect of the first chapter. The problem raised in Op. 23 No. 1 would seem to be inherent in the very notion of setting poetry to modernist music; this chapter, reflecting that balance which song itself suggests, takes the argument back to the meaning of poems and songs, to the question quite simply of 'What is this song about?'

In order to clarify the interpretative possibilities of modernism - an area which music analytical writing is by definition reluctant to enter - an argument is rehearsed between two professors of art history (T. J. Clark and Michael Fried), on the theme of the claims of modernism. This is presented at length - it is at all times relevant and interesting! - but can be reduced to being a debate between, on the one hand, the critic of modernism who wants to go outside the medium of painting, and another who

feels the 'sheer rightness' of a sculpture of Anthony Caro. Philip Larkin reappears, as jazz critic and devoted anti-modernist, to clarify this dichotomy into one between art and material on the one hand, and art and audience on the other. The division is then composed out through two songs of a very similar pedigree but completely different in their relation to text: Eisler's setting of Brecht, 'Lied der Kupplerin' from Die Rundkopfe und die Spitzkopfe (1934-36), and (moving on from chapter four) Webern's setting of Hildegard Jone, Op. 25 No. 2 (1934).

A brief conclusion draws lessons for both the composition of song, suggesting that the problem is as much in the limitation of text-setting as opposed to song-writing, and for writing on song, which must at all times be alive to both music and text.

One point concerning the structure of the dissertation should be made clear. The chapters progress through the songs chronologically, a logical arrangement important for development of the thesis in the large. Against this arrangement, the degree of 'textuality' in the analytical presentation is greater in the 'odd-numbered' chapters. For Chapter Four, as will be seen, this is a consequence of the material itself; Chapter Two, however, may appear to be a 'toning-down' after the heady matters of Chapter One's final presentation. This diagram will clarify:

<u>Chapter</u>	<u>Chronology</u>	<u>'Textuality'</u>
One	Op. 3	
Two	Op. 13	
Three	Op. 14	
Four	Op. 23	
Five	Op. 25	

CHAPTER ONE

1.1 A Professor of Music and a Professor of English write about the same song

During the 1970s and into the 1980s David Lewin, at that time Professor of Music at Yale University, published several articles on songs of Schoenberg and Schubert.¹ Some doctoral students gathered around to follow this line of enquiry: George Fisher, who published an article on a Schoenberg song,² and Deborah Stein, whose thesis on songs of Wolf was eventually published as a book.³ An unpublished David Lewin article on a Schubert song was acknowledged by Fred Lerdahl and Ray Jackendoff in the presentation of their generative theory of tonal music.⁴ This is a very characteristic thing to happen to David Lewin, whose name will often pop up in the opening acknowledgements and footnotes of American theses and books on theory and analysis.⁵ He appears from the other side of the Atlantic to be that quietly influential kind of figure; against the grain of modern academic life he never reviews, and conference papers are rare. 'I don't know anybody in the world brighter than David Lewin', said Milton Babbitt.⁶

Lawrence Kramer comes to music from a Literature Department and published, slightly later, a book and articles on music and text.⁷ He is also, perhaps significantly, a composer. Where David Lewin is solidly East Coast - Roland Kirk - Princeton to Yale to Harvard, Lawrence Kramer belongs - Zoot Sims - to a centre of activity emanating from the University of California. His earlier publications on music appeared almost exclusively in the California journal Nineteenth Century Music, while his book Music and Poetry is one of the series of 'California Studies in Nineteenth Century Music'. The book was published in 1984, so its gestation, and the appearance of some published articles, would have been happening around the same time as the Lewin publications. Parenthetically, both writers share a common reference in another writer, Marjorie Perloff. In books, Kramer acknowledges Perloff and vice versa,⁸ while a Perloff article on performance artist David Antin⁹ makes a significant entry in Lewin's major 'post-Lieder' article on music theory and phenomenology,¹⁰ an article described by Jonathan Kramer as

'perhaps the most impressive attempt to reconcile theory and analysis with aesthetics and criticism that I know'.¹¹

Because song involves both music and literature in at least potentially equal importance, it would seem interesting to see how authorities in the separate fields would regard this common interest. Would the musician write only on the technique of music, adding some bland observations about the poem? Would the literary person have many erudite observations to make of the poetry, only to be undercut by having to say something about notes on the page? What is interesting about this comparison is that both commentators are concerned with seeing their writing as being in some sense a poetic response, Lewin overtly so.

Lewin's method in analysing songs is simple: don't start with a method. On beginning an analysis: 'as a general rule I believe one should not necessarily begin analysing a piece by plunging into its opening measures'.¹² On rules in general: 'these rules for analysis: mistrust anything that tells you not to explore an aural impression that you have once formed; mistrust anything that tells you not to listen any more to music that once gripped you, as soon as you have heard one thing going on'.¹³ Most important, on the end-product of analysis or criticism: 'analytic records of musical perceptions are poems, ski tracks tracing the poetic deeds that were the perceptions themselves'.¹⁴

You would hardly expect Lewin to have provided a step-by-step guide to writing about songs (1. examine poem 2. examine music etc), but in his article on Schubert there is just a suggestion of method or process in the analysis of song. Lewin, we have seen, describes analysis as poetic response, an idea relating to Harold Bloom¹⁵; so, songs are themselves the poetic response of a composer, to a poem. However, the chain doesn't end there, since the poem is itself a poetic response to an idea.

'The world of the song', Lewin writes

... is not simply a musical world. On the other hand, it is also not simply the textual world translated into music: ... So, if we have as text a poem on X, we should not consider the song to be another related poem on X. Rather, the song should be considered a poem on the poem-on-x.¹⁶

Earlier on Lewin says, in a very telling parenthesis, which I italicize: 'Section II offers a reading of the text for this specific song. According to this reading - which I am of course claiming to be Schubert's, on the basis of his setting-'.¹⁷ This has two implications for analytical method: first, an analysis is tied to the text of a specific song, a song so creating its own, self-sufficient, music-textual world, and secondly, analyst and composer are as one in their reading of the text. So the words of the text have passed to the words of the analyst, through the music of the song. This model emphasizes a writerly aspect to the analytical process in song, suggesting that writing about song can be in its own way as creative as setting a text to music. One last catch: it might be expected that the sentence beginning, 'According to this reading', might continue along the lines of, 'the text is about a specific theme', but again here Lewin the theorist wants to leave a space:

According to this reading - which I am of course claiming to be Schubert's, on the basis of his setting - the text is in a sense 'about' the creation and evaluation of a poetic image.

This constitutes for the analyst a platform open enough to adapt to repertoires other than the immediate Schubert song at hand. David Lewin's articles on song all contain among the profusion of detail the quest for unifying images, musical and poetic. They do the work of analytical material in song: order the narrative, outline the structure, keep it together, split it apart. In the Schoenberg articles, the way this works would appear to be that Lewin engages with the music through the text, and the text through the music, bringing out the poetic idea through a kind of heightened expressionism. The analysis is, so to speak, dramatized, and ends up by being 'a good read'. An example of this will be presented shortly, in comparison with the other commentator on song.

Lawrence Kramer's book needs a degree of advance elucidation in that as a musical treatise it presents an unorthodox approach. This explanation is provided by Kramer himself, in a summary critique where, commenting on the linking of Henry James and Brahms, he observes the direction taken by

the newly-emerging field of melopoetics. The section called 'Problems of Validity' is especially pertinent. It emerges that part of the driving force behind such readings is to be found in musical analysis itself, in that

the need for such innovations would seem to be clear, even urgent, as formalist models of musical criticism and analysis fall into increasing disfavor, not so much as techniques, but as ends in themselves.¹⁸

The structure of Kramer's book is rather unusual too, in that although entitled 'Music and Poetry' song, the most direct concatenation of the two, is tucked into a middle-to-end chapter, bridging nineteenth and twentieth centuries. This is a consequence of Kramer's belief that, in the rather more driven language of the 1989 article, 'all music is in some sense texted music, music allied to the cultural activity of text-production. Where no text is given, our job is to find one'.¹⁹ Kramer's technique is, amusingly, to find a piece of existing literature which corresponds to the structure and date of the music in question (by 1989 he is suggesting 'a typical, composite text that we piece together ourselves'). Amusingly so, in that this is surely the world of the parlour game: there can never be a criterion of 'testability' for any given pairing of music and text, since all that determines its acceptance is the writer's presentation, rhetoric, and a reader's willing belief in the writer's authority. The matter of rhetoric is, I will soon suggest, central to Kramer's book.

If the kind of analysis epitomised by a musician like David Lewin is meeting with 'increasing disfavor', what then, from the perspective of a writer on literature, are the alternatives? Kramer addresses Lewin directly only once, taking issue with the article on Schubert:

Lewin's model is not ineffective but is incomplete, since the kind of representation he discusses is usually only an early phase in a large appropriative process. Lewin's own theatrical/performative model betrays the impossibility of restricting the text-music relationship to "plausible" meanings.²⁰

This critique is difficult to accept, not so much on the grounds of what it says, which is inaccurate (Lewin's model takes in composition, text, performance, and develops from foreground to background: the charge of being incomplete thus has very little validity), but more so for the way it is said. In that second sentence there is a kind of crafted vacuity, an eloquence which is strictly phoney: this is manifest in those pincer inverted commas around plausible (this Lewin, you know, he's always trying to "make sense"), the phrase 'impossibility of restricting' takes refuge in an exaggeration, and then finally there's 'large appropriative process': now what can that possibly mean? Through the minutiae of such clauses - and not merely a wilfully sceptical British response on my part - arises a passage such as the following, from Kramer's first chapter. Again, what is being said here is relatively straightforward - content determines form, and the notion of breaks in a work's motion has been welded to psychoanalytic phenomenology - but the following seems to me necessarily meaningless:

The work thus replicates and so to speak de-neuroticizes the intrapsychic tension that invests discontinuities in conscious processes with the intensity of unconscious desire ... The work, we might say, borrows the power of the dynamic unconscious while demanding nothing more radical than a pre-conscious realization of its cathectic rhythm.²¹

The above quotation comes towards the end of a section, and this placing seems an essential force in the rhetorical structure of the book. As a particular section nears its close, so the pressure grows to produce an expressive, quasi-poetic apercu. As this digest suggests, here the prose somehow needs to become rather precious, as if straining after profundity. I would suggest that what in truth lies behind the placing of these sentences is the sense, or at least the hope, that one's writing is organised artistically, organised poetically:

1. Both works become serene by declining to reconcile the antithesis that shapes them.
2. It is a refined form of erasure.

3. The purpose of the music is to interrogate Goethe's poem, not to recite it.
4. Where consummation ought to spring, Schoenberg inserts an abyss.
5. Is song so intensely, and so erotically, expressive because it comes exquisitely close to intoning all those things that we forbid ourselves to say?
6. A long way from violence, they are in both men's work the final maturity of our desire.
7. Perhaps at bottom, they are figures for a fundamental mystery: the incoherent, brooding potentiality from which all creative acts fluently and inexplicably emerge.
8. If he was right, then song is in essence a stylization of the sound and feel of the self in its openness.²²

The chapter on song precludes any necessity of referring to favourite novels since of course the poems in question already exist. Here it is a mark of the fundamental difference in approach between the two writers: where Lewin is wary of system, preferring what we might term a 'principled empiricism', Kramer is ready with a theory of text and music in the 'art song'.²³ The centre of Kramer's view of song is contained in the following:

- (1) An important text will be known in its own right. Significant texts tend to expand their suggestiveness by assimilating the network of interpretations that develops around them.
- (2) In order to violate the 'language barrier' against its expressive autonomy, the music will have to grapple with the accumulated force of meaning lodged in the poem. Interpretation is the contested area, and possession of the text its reward.
- (3) A song that masters a significant text does so by suggesting a new interpretation - specifically a skeptical interpretation, one that rewrites the text in some essential way. The music becomes a deconstruction of the poem.²⁴

Examples of this process will duly appear in this study, although it is worth asserting, before moving to examine how such a deconstruction takes place, that Kramer's most important stage, the last, corresponds to Lewin's 'poem-on-poem-on-X', and is familiar from Edward Cone's arrangement of Schumann's rearrangement of Heine's verse in the song 'Ich grolle nicht', from Dichterliebe.²⁵ Be that as it may, there are three essential ways in which a song can rewrite a poem: expressive revision in which

an incongruous text is made to fit with song form; imitation, or word-painting; and structural dissonance, where the composer through setting reads something into the text which is only latent on the page.

One important theme in this study will be that, beyond any 'theoretical' perspectives which arise from song form as the concatenation of words and music, musical modernism always adds a third, and highly significant, complicating dimension. When broadening his vision to include the song cycle, Kramer also accomplishes the significant step of crossing from tonal music to the atonality of Schoenberg's Op. 15. The premise here is that 'motivic or harmonic unity ... may thus be matched by a consistency of deconstructive play'.²⁶ He also crosses over directly into territory previously occupied by David Lewin, although this is not acknowledged.

Both writers have chosen to examine the fifth song of Das Buch der hängenden Gärten, and each justifiably has his own point to make. Kramer is keen to hear the song as a 'center of cadential collapse in Das Buch ... which the music takes ... against the will of the poetry,'²⁷ while Lewin's discussion is contained within the larger context of Schoenberg's vocal meter.²⁸ It is interesting to compare what both have to say concerning the central conceit of the song, that of the lover offering him or herself as a plank on which to walk over some mud. Does this remain strictly textual - something thought up by George - or is it seen to enter the fabric of the song? Kramer:

The text of the fifth song begins by asking on which path the beloved is going to walk, and ends with the speaker's masochistic wish to make his face her footstool. ... The humiliating wish-structure of the speaker is thus set forth in an atmosphere haunted by the tonal memory that intimates the death of desire.²⁹

Lewin:

The final gift is thus deemed worthy in the imagination of the King because the thing being given is precisely his own power, dominance, and ego: he becomes a helpless, submissive object in the very act

of giving. This presentation is the sole gift which the absolute monarch can give as a person, not as a potentate. He will indeed spread not something rare for her to walk upon, as seems to have been his original idea with the silks, but he has come to realize that what must be cast down into the dirt (as low as A3) is his own rare person, rather than any precious object in his regal possession. Thus "breite" finally appears after all, but only after the complex investigation launched by "hole" has led away from "seidenweben breite" to the solution, "meine wange breite". Perhaps only a series of paintings by Klimt could do full justice to this fantastic conception: the King standing at enormous height in his baroque oriental panoply of majesty and power, then prostrating himself upon the ground (at the vocal portamento in line six, which traverses the entire throat register of the singer from the height to the depths), and finally placing carefully on the path before his beloved, with deliberate and humble devotion, the delicate silken luxury of his own cheek, exquisitely shaved, pumiced, perfumed, and rouged for the occasion.³⁰

One important difference between these two passages, and one which will be immediately apparent is the degree and intensity of Lewin's engagement with Schoenberg. This can be regarded as a model of writing about song, an informed musical discussion, infiltrated throughout in the case of song by the omnipresent text, ready to follow its own poetic fancy. Less a theory, more guiding principles: theories of procedure may follow, or may not. A second difference lies in musical knowledge - music theory, needing analytical data - and the vacuity of what Kramer actually says about a song. In the case of the atonal song, it is almost certain that without 'technical' knowledge, that music will be squeezed into a tonal reading.³¹

David Lewin's invocation of Gustav Klimt reminds us of another pairing of Schoenberg's Op. 15 with some contemporary Viennese artwork - from indeed the very neue Sezession - given this appreciative mention:

The music of 'Unterm Schutz von dichten Blättergründen' is included in his book - the musical text of the entire song - next to reproduction of a dozen paintings and graphics by Kokoschka (and one by Schoenberg).³²

Now there is nothing wrong with the kind of cultural history practised by Carl Schorske.³³ Quite the contrary - turn-of-century Vienna: see the paintings, look at the music, 'feel the vibes'. But this is not what Joseph Kerman has in mind: he comes not only to praise the culture criticism of Schorske but to interpret it:

the presence of music (in Schorske's Fin-de-Siecle Vienna) announces the author's determination to probe musical contexts. Schoenberg has long been a private preserve for the royal hunters of the Princeton School, and it was a foregone conclusion that the music-theory establishment would wrinkle up its nose when Schorske put in for a provisional licence. In a rather wonderful way his discussion of Schoenberg ... distributes its energy equally between the socio-political context which is the nominal theme of Schorske's study, and the works of art themselves. Schorske's reading is neither complete nor ultra-sophisticated in a technical sense (and I seem to be coming close to patronising him after all). If they, the musicologists, do not write the contextual history of Western art music, someone else will write it for them.³⁴

But that contextual history is achieved at a desperate price for musical discussion, where accounting for the music of a Schoenberg song amounts to a trip to the Xerox machine, where the mere presence of notated music is enough. In other words, certainly in the case of Schoenberg's op 15, or the songs of Webern, criticism in Kerman's sense is more than likely to involve pretending that the music is still tonal. Writing on song in the manner practised by Lewin will involve going through being 'ultra-sophisticated in a technical sense'. This does not preclude being both clear and interesting, but does assume technical

knowledge.

To paraphrase Lawrence Kramer - especially in that a section is about to end - we might provisionally conclude that where the English Professor is earnest, the Music Professor is engagé; where consummation ought to spring, criticism inserts an abyss.

1.2 Text in Song: Rhyme

Songs involve music in the matter of words, and this impels us as readers of or listeners to this music to say something in response to those words and so to that music: to understand and respond, to criticize and even to judge. It could be argued that for instrumental music this kind of engagement is possible, but not essential. The minute words are added to music, however, a listener just has to start thinking about what they are saying.

The literature of rhyme approaches these issues but from the starting-point of words themselves. This is no coincidence, since what song does to music, rhyme does to verse. Where one puts real words with meanings onto the otherwise abstract sound of instrumental music the other introduces an element of abstract sound into the arrangement of words. And just as talking about music has its formalisms, so talking about rhyme includes the decision of whether to interpret a rhyme's meaning or to leave it as formal device. The following summary of the debates over rhyme might be regarded as a useful and expressive backcloth against which to regard discussion of song.

Ironically, one looks in vain for reference to rhyme among more recent presentations of literary theory, such as Frank Lentricchia's After the New Criticism or Terry Eagleton's Literary Theory: An Introduction.³⁵ Interest, it would appear, has long passed from such minutiae to the explication of the stance adopted towards a text in the first place. A technical matter, rhyme belongs to New Criticism itself, and such panoptic summaries as I.A. Richards' Principles of Literary Criticism or Wellek and Warren's Theory of Literature.³⁶ There is every likelihood, of course, that any discussion of a specific body of poetry, or of a poet, will draw attention to the rhymes contained therein: several examples may be found in a book such as Christopher Ricks' The Force of Poetry.³⁷ There are still several

books or articles devoted to rhyme itself, and these will provide the main focus for discussion.

Wellek and Warren discern three broad purposes for rhyme:

It has its mere euphonious function as a repetition (or near-repetition) of sounds... but, though this sounding-side may be basic, it is obviously only one aspect of rhyme. Aesthetically far more important is its metrical function signalling the conclusion of a line of verse, or as the organizer, sometimes the sole organizer, of stanzaic patterns. But, most importantly, rhyme has meaning and is thus deeply involved in the whole character of a work of poetry. Words are brought together by rhyme, linked up or contrasted.³⁸

Rhyme thus has three functions: euphony, metre, and a semantic function within which there is a subdivision of semantic unity or semantic contrast. Against these broad divisions much of the writing on rhyme takes its place. Henry Lanz, for instance, in The Physical Basis of Rime³⁹ recognizes only the first function, regarding the second as a matter of prosody. This followed George Saintsbury's three-volume History of English Prosody,⁴⁰ which subsumed rhyme within metre.

For the most part, however, writers on rhyme have been prepared to entertain the third possibility, that rhyme carries a semantic aspect, and the question of whether to emphasize the ensuing semantic similarity or contrast. An emphasis of similarity represents a Romantic tradition. Here one reads rhyme as representing some deep-seated core of language, returning us to some primeval collision of language. Behind this reading is a tradition of German philology, feeding into a statement such as this, in Shelley's Defence of Poetry:

Sounds as well as thoughts have relation both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thoughts. Hence the language of poets has ever affected a certain uniform and

harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence than the words themselves, without reference to that peculiar order.⁴¹

So too Wagner is found to take delight in his characteristic rhymes, and adding this footnote to point up the relation of sound to meaning:

This Ur-kinship, which has preserved itself in Word-speech as an unconscious moment of feeling, brings the full Tone-speech quite unmistakably to Feeling's consciousness. Inasmuch as it widens the specific vowel into a musical tone, it tells our Feeling that this vowel's particularity is included in an ur-akin relationship, and born from this kinship.⁴²

Bridging the divide between romantic and modern, Gerard Manley Hopkins, in lecture notes of the 1870s, was prepared to keep an open mind over what he referred to as the 'likeness' or 'unlikeness' of rhyme.⁴³ After the romantic period, deep-level connections in rhyme were significantly challenged by Saussure's conception of an arbitrary relation between signifier and signified. The tradition of emphasizing incongruity between rhymes is a modern one which tends towards formalism. In Russian Formalism: History - Doctrine Victor Erlich observed that 'phonetic similarity becomes "perceptible" or aesthetically satisfying only when thrown against the background of morphological or semantic incongruity',⁴⁴ while Michael Shapiro, writing in the tradition of Roman Jakobson, concludes his complex but valuable 'inquiry into the linguistic structure of poetry' with rhyme, and with the observation that:

In the phonological aspect of the poetic utilization of ordinary language rhyme has a doubly iconic function. It not only implements the phonological relations immanent in the ordinary sound system of the language, it also furnishes a domain or revelatory frame in which the relations characterizing this system are rendered manifest. Rhyme is an icon of the

asymmetry inherent in the phonological paradigm, in which the feature terms are opposite, relative and negative (Saussure); wherein one term of the opposition is in praesentia while the other is in absentia (and vice versa); and whose terms are valorized as marked versus unmarked.⁴⁵

This ends by taking a cool, on-the-fence view which emphasises variety, and the crisscrossing of meanings. Such an attitude informs more recent treatments of rhyme, such as Marjorie Perloff's Rhyme and Meaning in the Poetry of Yeats⁴⁶ or Donald Wesling's The Chances of Rhyme: Device and Modernity,⁴⁷ and is neatly summarised by Craig LaDrière:

Through all such composition (i.e. the creation of larger structures of meaning out of smaller ones) a single principle must operate, that of the apparently simple relation of identity and diversity, sameness and difference, providing the forms of repetition, recurrence, balance, equivalence, congruence, on the one hand, and those of opposition, contrast, tension, conflict on the other.⁴⁸

Against the spirit of this remarkably moderate stance one piece which stood firmly on the side of difference is perhaps the single most influential article on rhyme. From the perspective of New Criticism, W.K. Wimsatt, in 'One Relation of Rhyme to Reason',⁴⁹ drew attention to, and celebrated the possibility of, dissonance between the terms of a rhyme, a syntactical and a grammatical conflict. The rhyme-words 'Kew' and 'you' in Pope's famous couplet: 'I am His Majesty's Dog at Kew/ Pray, tell me, Sir, whose dog are you?' derive their special value due to the clash of place and person, and better still its clash in the part of speech (one term is a noun, the other an adjective, and so on). Wimsatt concentrated his study on examples which appeared to valorize the period of Alexander Pope above all others, as though the eighteenth century represented a certain peak of achievement. In a letter to Donald Wesling he explained the ideological basis of this decision, by including a none-too-subtle dig at Modernism:

About my study of rhyme being made 'easy' ... by my

choosing to study it in the heroic couplet: Yes, I do nearly always try to study the idea or phenomenon in full bloom. That seems to me sensible, though doubtless something can be said for studying a thing when it is withered, blighted, or degenerate.⁵⁰

A startling rebuff, since Wesling's is an attempt to trace the fortune of an apparently objective device, rhyme, through a repertory of modern poetry. Wesling points out that Wimsatt's strictures would mean that the zenith of rhyme lay in the poetic convolutions of Ogden Nash.⁵¹ Tentatively to introduce a musical element into the discussion, in the work of songwriters or songwriting teams such as George and Ira Gershwin, Cole Porter, Noel Coward, or Stephen Sondheim, there is a constant grappling with the possibilities of verbal incongruity, albeit always at the same time in a context which is firmly musical.

Wesling's response to Wimsatt may contain greater resonance for the literature of music. Wimsatt's belief in a descent from the Olympian height of Pope to the 'withered, blighted, or degenerate' state of Modernism finds a parallel in Schenker and, just as the tonal tradition may not have died its wretched death some way into the first movement of Stravinsky's Piano Concerto,⁵² so, accordingly, might the tradition itself be alive, however 'withered, blighted, or degenerate', in the popular song. There is also, of course, following a writer like Wesling, a sense in which technical device continues to operate in twentieth century music, against the background of the tonal tradition.

A more obvious and direct parallel between rhyme and music would lie in cadence. The two devices were brought together in a work of 1960s Chicago, Barbara Herrnstein Smith's Poetic Closure: A Study of How Poems End which owes much to the then-fledgling notions of implication and realization contained in a work of Chicago in the 1950s, Leonard Meyer's Emotion and Meaning in Music.⁵³ An example which exploits the cadential function of both rhyme and musical cadence, the second verse of Bob Dylan's 'I Want You', runs:

The drunken politician leaps
Upon the street where mothers weep
And the sailors who are fast asleep
They wait for you,

And I wait for them to interrupt
Me drinking from my broken cup
And ask me to open up
The gate for you.⁵⁴

where three rhymes exist seriatim for the one rhyme, which can't wait, with gate. This is clearly resonant of the approach towards, the teasing delay of, and the final sounding of the song's (musical) cadence. So rhymes can 'determine' literary analysis, rather as, in the work of Deryck Cooke and Philip Tagg,⁵⁵ intervals act as trans-historical or trans-stylistic signifiers, and in the context of musical performance we might choose to concentrate on rhyme rather than a musical 'setting' of that rhyme.

Thomas Hardy's 'Proud Songsters' contains the rhyme sequence 'twain' through 'grain' to 'rain', and in reading of this I may wonder at the way in which this encapsulates the relation of time and procreation. In listening to Winter Words, however, there may be little that Britten's vibrant, yet rhetorically, goal-directed or end-directed setting can do about it. Music can 'set' words, but it can't stop them. Rilke objected that he was '... quite sincerely averse to any accompaniment - musical as well as illustrative - to my works. It is after all my aim to fill with my own creative output the whole artistic space that offers itself to an idea in my mind. I hate to believe ... that there could be any room left over for another art, which would itself then be interpretative and complementary'.⁵⁶

Music seizes the chime of rhyme and glues it to an unalterable time. When Jonson in his 'Fit of Rime Against Rime' observed that 'Still may syllables jarre with time/Still may reason warre with rime'⁵⁷ he captures much of the essence of that critique of song which rhyme suggests. By introducing the abstraction of sound, music attempts to pacify the 'warre' between rhyme and reason. Allen Ginsberg, in one of the few truly necessary sleeve-notes,⁵⁸ drew attention to Bob Dylan's 'great disillusioned national rhyme' 'Idiot Wind/ Blowing like a circle around my skull/ From the Grand Coulee Dam to the Capitol'. This fantastic projection (reminiscent perhaps of the vast flags of Jasper Johns), of the singing self onto an entire nation, turns on the rhyme of skull, contained within the head, and Capitol, head of government. It is again impossible to listen to 'Idiot Wind'

without being aware of this: music and voice even conspire to draw attention towards it. It might be the case, then, that rhymes create kinds of stress points within a song, semiotic pointers as powerful as the obligatory register. A song will complement a rhyme by its cadence structure, its preeminence, its accompaniment, but not so easily criticize it, dump it, refuse it. Writing from the standpoint of Russian Formalism, Victor Erlich has the century's vanguard voice when he speaks of rhymes as underlying the 'organized violence' committed by verse on ordinary speech, the 'crisscrossing of meanings', the way that rhymes 'deform meaning' in the 'orientation toward the neighbouring word'.⁵⁹

In case this provisional conclusion appear too bleak, there is another possibility, pace Wimsatt: to accept such 'violence', and work within the medium to create again something new. For rhyme, this 'dare' is beautifully evoked in Charles Tomlinson's poem, 'The Chances of Rhyme', from which Wesling took his title, and from which the following is extracted:

The chances of rhyme are like the chances of meeting -
In the finding fortuitous, but once found, binding:

And I think
Too, we should confine to Crewe or to Mow
Cop, all those who confuse the fortuitousness
Of art with something to be met with only
At extremity's brink, reducing thus
Rhyme to a kind of rope's end, a glimpsed grass
To be snatched at as we plunge past it -

And between
Rest-in-peace and precipice,
Inertia and perversion, come the varieties
Increase, lease, re-lease (in both
Senses); and immersion, conversion - of inert
Mass, that is, into energies to combat confusion.
Let rhyme be my conclusion.⁶⁰

Tomlinson - an advocate of Pound and Carlos Williams - writes in a richly modern context which finds its equivalence in modernist music, but the pressure for song-setting to be wholly

'about' musical technique is ever-present. This theme will emerge steadily throughout this study, but as a closing example of some of the matters rehearsed above, one instance from the work of English poet will help to bring out their underlying tensions.

Interviewed in 1980, Philip Larkin spoke disparagingly of his first verse collection, published thirty-five years earlier:

I can't really go back to The North Ship: it was so very young, born of reading Yeats and so on. I can't explain The North Ship at all. It's not very good, though your courtesy will prevent you from agreeing. There are some pieces in the book I hate very much indeed. It's popular with musicians, they like setting it. Musicians like things that don't mean very much.⁶¹

During the same discussion Larkin also dismissed as not very good the eponymous poem 'High Windows', published in 1974.⁶² The thought of 'High Windows' - rather than its words - provides the source of the piano epilogue to the song-cycle From High Windows (1977) of the English composer Robin Holloway. Perhaps, then, the poem doesn't mean very much: 'slightly perplexing', provoked the interviewer, 'since it starts on a vulgar level and shoots beyond it in the last stanza',⁶³ and a similar effect seems to have been in the mind of the composer. The piano postlude in the song-cycle is preceded by a sung setting of 'The Explosion', last poem in Larkin's collection where, for Robin Holloway, 'the prosaic is transfigured into the visionary',⁶⁴ in what Larkin terms 'a vision of immortality', adding, with characteristic bathos, that 'it may be all rather silly'.⁶⁵ Of 'High Windows' itself, Larkin replied that 'it's a true poem. One longs for infinity and absence, the beauty of somewhere you're not'.⁶⁶

That 'beauty of somewhere you're not' is a kind of non-statement, a statement of something that isn't, central to Larkin, and approaching a version of pastoral in Empson's 'ideal simplicity approached by resolving contradictions'⁶⁷: 'Nothing, like something, happens anywhere'; 'Words at once true and kind/ Or not untrue and not unkind'; 'Life is slow dying ... And saying so to some/ Means nothing, others it leaves/ Nothing to be said'; 'the deep blue air, that shows/ Nothing, and is nowhere, and is endless'.⁶⁸

And indeed 'the beauty of somewhere you're not' may well strike the baritone who has just sung settings of five poems From High Windows and now, with the pianist left the last sounds in the manner of the Schumann postlude, faces an audience with nothing to do. He may feel he is a personification of Wagner's thoughts after Schopenhauer and has become an act of music made visible. Or, as the postlude descends to the note D he may cast his mind back to the opening, a setting of Larkin's clearest statement of something unclear:

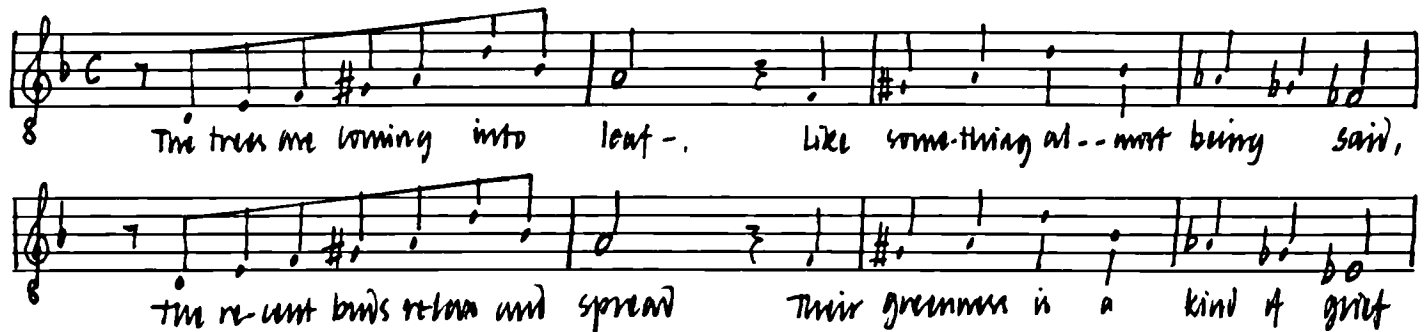
The trees are coming into leaf
Like something almost being said,
The recent buds relax and spread,
Their greenness is a kind of grief.⁶⁹

In 'The Music of Poetry' of 1942 T.S. Eliot wrote:

My purpose here is to insist that a 'musical poem' is a poem which has a musical pattern of sound and a musical pattern of the secondary meaning of the words which compose it, and that these two patterns are indissoluble and one. And if you object that it is only the pure sound, apart from the sense, to which the adjective 'musical' can be rightly applied, I can only reaffirm my previous assertion that the sound of a poem is as much an abstraction from the poem as is the sense.⁷⁰

So, we can observe in the stanza quoted the pattern of sense, abab (observation - analogy - observation - analogy), colliding with the chiasitic pattern of sound, abba (leaf - said - spread - grief): this is, in Eliot's terms, 'indissoluble and one'. As we have seen, being time-bound, music is incapable of such a confident assertion, being that 'bloom' Eliot discerned 'rubbed and questioned in the concert room',⁷¹ ambiguous and slippery. Words do imply, demand, cajole, and necessitate some form of commitment, however, and in his setting, the opening vocal line of which is transcribed as Ex. 1

Ex. 1



Robin Holloway appears to opt for sense over sound: for the first line, a prosaic quaver phrase in D minor contrasting with the poetic response as a crotchet rhythm, the two lines linked by a melodic gesture at the non-rhyming end of the lines. All the same, as listener I can still hear, or still insist upon hearing, the association of leaf and grief (A and E flat), and of said and spread (F flat and A). Either way, even a perfectly straightforward antecedent - consequent phrase can't quite avoid such ambivalence, once words enter the picture. And this is in a sense before - if chronologically after - the freefall of atonality, where these ambivalences are bound to be more pronounced: Holloway writes in a floating D minor tonality.

The process by which a poem is set to music, and then that music described by various commentators, analysts, critics, and so forth, is interesting in that the poem has been returned, however unwillingly, to a kind of prose. Tovey in 1938 complained that

In recent times musicians have sinned more deeply
than men of letters in laying down facile
generalizations that not only ignore the nature of
music, but reduce poetry to prose⁷²

and something of this subtle and sensitive nerve informs Robin Holloway's own prose writing on Larkin. So that in describing the larger songs of his cycle as

an attempt to respond to, without slavishly reproducing, that remarkable tune; to find a musical equivalent of his detached yet not disdainful humanization of the prosaic and the plain ugly⁷³

Robin Holloway stresses the word which belongs to that group of affective nouns at once musical and moody - tone, temper, strain, tune - so that, literally, Larkin's tune informs the composer's: when the poet changes his tune, so does Holloway. In Larkin's case the tune is predominantly prosaic, and we are reminded that he himself regarded his early novels as prose poems. As a final rejoinder in this confusion we may return to T.S. Eliot, by a different and less convoluted route. Edward Cone writes that

One thing we really mean when we say that Campion's lyrics cry out for music, or that Wagner's librettos are admirably constructed to fit his musical style, is that as pure poems or plays they are insufficiently interesting.⁷⁴

When asked by Michael Tippett for a libretto to the Modern Oratorio which was to become A Child of Our Time to Tippett's own text, the author of Four Quartets replied in declining that anything he wrote would possess a poetic quality that would 'stick out a mile'.⁷⁵

This brief examination of Larkin's attitude towards the setting of text suggests that songwriting is peripheral at best to a poet's concerns. Song writing should assert its claim to a writerly aspect of the analytical activity, building - as seen earlier in David Lewin - on technical knowledge. This is what the first analysis aims to do.

1.3 Writing about song: Webern Op. 3 No. 1

As a first illustration of writing on song, one example will be presented: Webern's Op. 3 No. 1, Webern's setting of a poem from The Seventh Ring of Stefan George, in the light of the literature around the song. The music of the song will need to be referred to, and all texts and translations are included in an appendix.

The literature which has gathered around the song, which is

quite considerable for one so short, is examined first. In order to define the extremities within which the published analyses have operated - their chronological order of appearance, in fact - two of the studies will be compared, followed by a resumé of the remaining two studies, and concluding with my own reading of the song.

The two studies which will, so to speak, help to define the extremities are those of T.W. Adorno and Hans Moldenhauer. Adorno's discussion of Op. 3 No. 1 forms a surprisingly substantial one-third of an article on Opp. 3 and 12.⁷⁶ Hans Moldenhauer's brief discussion of the song forms a part of his biography of Webern.⁷⁷

The contrast is of a fundamental nature. Where Moldenhauer views the song as a challenge to the music which immediately preceded its appearance, in Adorno there is a portrait of a writer bent on seeing in this fleeting lyric the seeds of 'new music' as he understood it from the vantage-point of the 1950s. It is hardly provocative, then, to regard these two writers as presenting firmly 'poietic' and 'esthesisic' stances in their presentations, while indeed the two intervening studies locate themselves largely at what might be understood as a neutral level.⁷⁸

It is not necessary to dwell on the wider context of Adorno's attitude towards musical modernism here, since it follows in the final two chapters, but the general thrust of the Webern essay will be familiar. What is surprising is perhaps the article's proximity to the musical text, but surprising also is the lack of dialectical engagement with Webern's music. Unlike most writers on song, Adorno does not approach this one by way of the poem in question. This is unfortunate in this particular case, given Adorno's extended critique of George, stemming from a lyric which Webern set (as Op. 3 No. 2) and which is contained in a radio talk of 1958, translated as 'Lyric Poetry and Society'⁷⁹. This article, described by Edward Said (in an interview with Imre Salusinsky) as 'one of the most compelling pieces that I've ever read on lyrics and lyricism'⁸⁰, took up a position opposed to the New Criticism dominant in both Germany and the United States, arguing that George's poetry ought to be set back in its historical context so that it might be rescued, as in Webern's setting, from the 'horrible cultural conservatism'⁸¹ attendant upon George's lyricism. This engagement on Adorno's part is illustrated by this extract from 'Lyric Poetry and Society', showing the kind of high

cultural critique which is absent from the corresponding piece on Webern under examination:

There is no doubt whatsoever of the poem's elevated style. The joy of things felt close at hand ... is forbidden here. It is banned by just that Nietzschean sense of 'suffering distance' which George knew he was destined to carry on. Between Mörike and him lie only the repellent remains of the Romantics - the idyllic fragments have turned to decayed heart-warmers, hopelessly aged... The harmony of the song is wrung from an extreme of dissonance; it rests on what Valéry called refus, a stern self-denial of every means by which the convention of lyric poetry pretends to capture the aura of objects. The method retains only the models, the mere formal ideas and schemata of the lyric itself - in discarding every chance element, these forms speak once again, tense with expression.⁸²

The essay on Op. 3 No. 1 presents a chronological account of the song, without text or musical examples. At three places in the discussion the writer steps in to make points concerning the music's prophetic situation, and it is these interventions which appear to be most noteworthy. The three points in the song are: the *ritardando* at bar 5, the vocal phrase at bar 7, and the chord at bar 7-8. The first of these looks forward to a music which is constantly arrested and in which the 'function of the discrepancy' is unclear. The second, the phrase 'ein leicht beschwingtes' suggests 'the often unavoidable impression of melodic incoherence' in new music'. The chord in bar 7-8 receives most attention: 'like a colon' it acts both to close the previous section and to open the next. The outer interval, D natural to C sharp, is a 'stark dissonance'; but here again the interval fulfils a double function, by referring back to the pedal D natural of the central section, while the C sharp leads on to the C natural immediately following in voice. While such a double-function was not unusual, its degree of compression, Adorno suggests, is that of a new music.

It is notable throughout Adorno's analysis that he never attempts to contain his musical instinct within any larger

theoretical context: it places him miles away from post-war analytical materialists of the United States, but can also be seen as distancing his approach from the leading German post-war authority on the Second Viennese School as a historical, sociological, and, to an extent, a 'music theoretical' phenomenon, Carl Dahlhaus. If anything, Adorno analyzes as a would-be phenomenologist - one thinks of Thomas Clifton's interesting analysis of Webern's Op. 10 No. 18³ - listening with the ears of the present, but alive to an essence from which to view the music as a whole. Adorno's remains a suggestive, if not a persuasive, reading: much more can be analytically said - as will be seen - of the chord at bar 7-8, for instance, beyond Adorno's 'perceived inner-tension',⁸⁴ but, as with Clifton's reading of a Webern orchestral piece, maybe the writer has already taken into account an element of compromise.

With Hans Moldenhauer a different set of criteria emerge. He is not so much alive to what the music says, so much as what it does not:

In the George songs, Webern stepped over the threshold of conventional tonality to explore the expressive dimensions of a novel idiom. The new musical language required a form of its own, and a technique of new units of sound developed as a result. In structure, as in harmonic treatment, the tenets of the past are drastically altered.

This remarkable list ensues, of musical features conspicuously absent from Op.3:

The use of sequence is now shunned. The former concept of symmetry, which governed the welding together of various structural elements, is abnegated by avoiding repetition. Motivic working has replaced conventional thematic development.

It now falls to Moldenhauer to sketch what has taken the place of such absence, and here the language takes a distinctive turn:

The motives themselves derive largely from the components of chords: spatial sound is converted into

time, the vertical becomes horizontal. Prominent among the dissonant intervals employed is the minor second, an omnipresent Webern hallmark that serves to heighten tension. Voice and piano parts are fully integrated, each generating the other. the voice is treated in recitative style and moves with conciseness and certainty towards the natural high points implied by the texts.

And so on, through 'syllabic synchronization', 'the flow of the music', and 'wide vocal leaps so characteristic of Webern's later style'⁸⁵: if this is programme note material, it is a highly influential kind of programme note. Here in Moldenhauer are amassed the ranked excesses of Webern writing, where we may say with Jonathan Dunsby of Paul Griffiths:

not that Griffiths fails to plumb the depths of British-style commentary, head-first on Variation 1 of Op. 1 with its passages that are, yes, 'quite distinctly Webernian', and following through in the rest of the text with '7ths and minor 9ths' at least four times (presumably to give us a little frisson each time).⁸⁶

or with the Adorno of Philosophy of Modern Music that 'here traditional sounds reveal themselves in impotent clichés'.⁸⁷ The phenomenon and its function, its status, are inevitably linked: somehow those minor seconds, by their dissonance, have got to 'heighten tension', the voice is happily contained in the style of the baroque, and the prosody is entirely 'natural'. The innocent reader of Webern's lecture series would probably recognize the source of such varnished truths; so that we may observe that, where Adorno wishes to emphasise the modernity of Op. 3 No. 1, Moldenhauer wants to keep it firmly within the Nineteenth Century. Indeed, at the one point in the song where Adorno hears Schoenberg and Mahler reappearing, in the 'inexact unison' of bar 6, he is quick to consign it to a manifestation of the exotic.⁸⁸

Between the publication of Adorno's article and Moldenhauer's biography, two further studies appeared. The first was one of a series on the vocal music of Anton Webern, by Rolf Urs Ringger, emanating from a Ph.D. thesis of 1964 at the University of Zürich, and all published in the Schweizerische

Musikzeitung; the particular piece on Op. 3 No. 1 appeared in 1963 ('Zum Wort-Ton Beziehung beim frühen Anton Webern').⁸⁹

Similarly, Elmar Budde's Anton Weberns Lieder Op.3 (Untersuchungen zur frühen Atonalität bei Webern), is a 1971 publication of his 1967 Ph.D. thesis for the University of Freiburg.⁹⁰

Uppermost in both these studies is an analytical approach which is suggested by the Schoenbergian premise of 'composing with the tones of a motive', in which thematic process constitutes the guiding principle. If a contrast is to be drawn at the outset, it is simply one of prolixity: where the Swiss writer is concise to a degree, Budde is quite remarkably detailed for so short a song, given especially that the detail is all of a kind.

R.U. Ringger presents a chronological account of Op. 3 no. 1, working first through the vocal line then the piano part. He points out this contraction in the vocal line, from the phrase 'Dies ist ein Lied für dich allein' to 'von frommen Tränen'.⁹¹ With regard to the vocal line, Ringger includes an interesting foreshadowing of a kind of graphic representation which was to recur in the analytical literature in an article on melodic highpoints in Schumann by Kofi Agawu.⁹² It might fairly be said of Ringger's account of the accompaniment that he has not the full measure of its potential complexity; he presents, for instance, connections in interval between the opening chords without regard for potential connection in interval-class. Where the voice infiltrates the piano part he lacks the space to dig deeply: he reads the composing-out of 'Tränen' in the triplet quavers which close bar 4 in the piano; he reads also the transposed diminution of the vocal line in the semiquavers of bars 6-7, but does not follow through their consequence with any conviction. This remains very much a 'readerly' account, the music as a map of potential constructs and conceits. It comes as some considerable surprise when, as notes towards conclusion, the writer moves from such a slight collection of empirical data to some rather grand deductions: in the 'Bogenförmig-Spannungshafte' ('crotchets which form the span of an arch') and the symbolic aspect of the material is found the spirit of Tristan, while the exchange between horizontal and vertical foreshadow twelve-tone technique. These assertions are difficult to accept beyond a most general level. Ringger, in a manner characteristic of writing on music at the time, is caught between the devil of analytical theory, which might not have

filtered through to Switzerland by 1963, and the deep sea of a rather uninformed and generalizing criticism. From such small introductory articles large movements develop - a small exchange followed in the pages of Schweizerische Musikzeitung over the music's relation to the rhyme-scheme⁹³ - and Ringger is referred to by Elmar Budde, who builds on Ringger particularly in the matter of empirical detail.

Budde's large study of Op. 3 No. 1 can stand as an exemplary demonstration of the strengths and weaknesses of the composite analysis in German musicology. Sketches are included, and the work is followed through rigorously, as it stands on the page: in what might be seen as a declaration of allegiance with the writing which emanated from Darmstadt at the time, a description of analysis is approvingly culled from Pierre Boulez: 'a most minute as well as a most exact observation of musical facts'.⁹⁴ However, one gathers the impression that, in Freiburg during the 1960s, writing on Webern, as too of Schoenberg, consisted of a coming-to-terms with the considerable legacy of Adorno, and the newly-emerging response of Carl Dahlhaus. The latter's important articles on musical prose, problems of rhythm in new music, and his Musikästhetik, published in 1967,⁹⁵ are all referred to.

Budde's is a minutely motivic analysis. For instance, he observes how the antecedent of the first vocal phrase is composed out as the incipit of the following three phrases (Ex. 2). At the last of these, with the commencement of the central section, the four pitches are rearranged - to the phrase 'Durch Morgengä-' - in a manner akin to Rudolph Reti's process of interversion⁹⁶. The remainder of this phrase - '-gärten klingt es' is a modified retrograde of the phrase 'für dich allein'. The three pitches from 'Dies ist ein' form (as pitch-class set 012) the source of the relation from 'Lied für' through 'kindisch-' of 'kindischem' to 'frommen' of 'frommen Tränen'.

The harmony is understood by Budde to emanate from a chord constructed in fourths ('Quartklang'): the chord at the close of bar 3 is thus seen as a vertical series of fourths, upward from G sharp, in which D natural is an altered C sharp, and B flat an altered A natural. The succession of fourths is understood to generate the fourth in voice at 'Wähnen', and, as a curious Riemannesque undertone, the E flat in the bass at bar 4. Along with the notion of chords constructed in fourths are chords

constructed as symmetrical formations, such as the chord marked ppp in bar 3, although there is no suggestion of centres of inversional balance. An extensive rhythmic division of the central section illustrates a complex interrelating of levels at the foreground. Again, as with the melodic and harmonic material, there is an insistence to stay absolutely close to the text as presented, in the light of necessary sketch study. And while, as an analysis, Elmar Budde's leaves nothing to be said, there is still the sense that, as an interpretation of a song of Webern, it provides the groundwork, after which the story may properly begin. In particular - recalling the dichotomy posited earlier between Lawrence Kramer and David Lewin - all sense of poetry appears to have been lost. What happened to that poem? Where did it go?

1.4 Song as Text: Webern Op. 3 No. 1

In the last analysis, there is only one literary analogue rich enough and complex enough to come near serving as a model for accompanied song or for opera ... It is the mixed form par excellence: the nameless genre of Ulysses. Here Joyce's protean persona moves in and out of the thoughts of his characters; here narrative, dramatic, and esoteric techniques are combined; here conscious and subconscious persistently interpenetrate each other. Joyce was, as we know, a trained musician, and his novel is an opera in words.⁹⁷

The first question which might be asked of a song, as of a poem, a novel, a drama, a film, is, 'What's it about?' Pieces of music without words do not require that this be asked of them, although sometimes a story can emerge as the directing force: George Perle wrote even of Varèse's Density 21.5 that 'it is through this ambiguity, this perpetual change of function, that the composition unfolds. This is what the composition is about'.⁹⁸ But this can be seen as a rhetorical usage.

Think about two concepts of text and context: vocal line and

accompaniment, or singer and pianist. The first is a private affair, reader and score; the second introduces a public aspect. Two sources are germane in this respect, the article on Schubert of David Lewin already referred to, and the Ernest Bloch lectures of 1974, given by Edward Cone and published as The Composer's Voice. In the latter, Cone considers the relation of voice to accompaniment in the manner of an arithmetical equation:

Accompaniment : Vocal persona : : Narrator : Poetic character⁹⁹

This grounds the relationship in a poetic analogy, which is true as far as it goes, but leaves out the public aspect of performance. In literary terms, this requires a shift from the private world of reading poetry to the public world of drama, a context provided by David Lewin's metaphor of 'the composer as actor'. So:

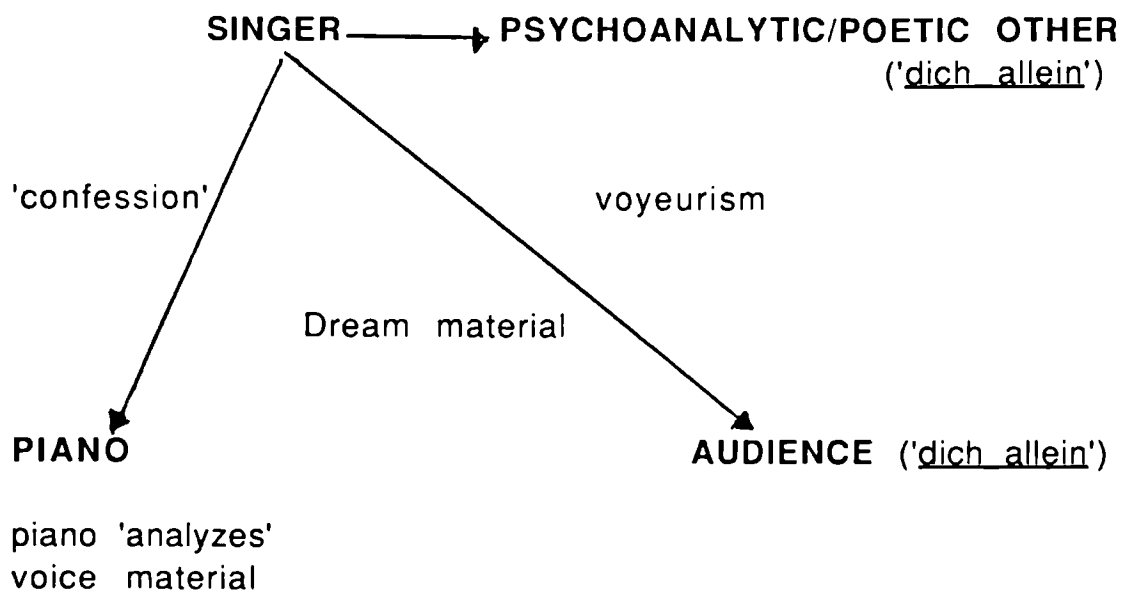
the relation between Mueller's poem and Schubert's setting is formally analogous to that, say, between Shakespeare's Hamlet and Henry Irving's Hamlet. One could not sensibly analyze or criticize Irving's Hamlet without referring to Shakespeare's, but it is important not to identify or confuse the distinct artworks.¹⁰⁰

While concurring with Lewin's premise, and acknowledging its admonition not to mix media - compare the earlier discussion around Carl Schorske's Vienna - at the same time it is possible that his model does not go far enough: this is a consequence of moving from the world of the Schubert song to that of Webern, and of musical modernism. A more overtly post-structuralist standpoint would wish to take that modernism on board, attempting to fuse together the elements of drama in Lewin, with its notions of theatricality - the furtive glances and backstage cues shared between voice and piano - with the relation between reader and writer, imagination and structure, ensconced in Cone's studied response. Edward Said describes like Lewin a famous performance of Hamlet, this time the one described by Charles Dickens in Great Expectations. Not necessarily succumbing to a confusion of distinct art-forms, this extract from Said's reading of Dickens might bring to mind Op. 3 no. 1, Webern setting a poem of Stefan George, which begins, 'This is a song for you alone':

Dickens' narrative somehow manages to portray Hamlet and Hamlet travestied, together, not just as montage, but as criticism, a criticism which opens the venerated masterpiece to its own vulnerability, which forces a monument of literature to accept and actually accommodate the fact of its written, and hence unprotected, consequence ... the very notion of representation acquires a new uncertainty, just as, if one thinks about it, every performance of Hamlet - no matter how zany - confirms the play's own verbal and even thematic instability.¹⁰¹

So, the question, consequent to 'What's this song about?' now becomes Who is 'dich?' Is 'you' contained in the singer's mind? Offstage? In the audience? In a distant country to which a letter will be sent? ... Or, realistically, and analytically, is 'you' inside the piano? We may profitably envisage Op. 3 No. 1 as a confession made to a piano-priest, possibly, but better as the account of recollections made to a piano-psychoanalyst (such as the very psychoanalyst to whom Webern found himself uncomfortably talking to in Vienna, some three or four years later). What is more, the couch scene takes place before an audience, which is present as unspoken voyeurs, creating the rich field of relations illustrated as **Fig 1**.

Fig 1



MUSIC-TEXT ANALYSIS

PSYCHOANALYSIS; TEXT ANALYSIS

This can be understood as the site of thematic analysis: references from the text which voice passes over to piano create a dialogue between the two which is both textual and musical. The piano part of Op. 3 No. 1 is thus an ambiguous phenomenon. It has a double voice, one to do with its function as accompaniment, a kind of film music providing a backdrop for voice; the other is where, as analyst, it engages voice in dialogue. The dual function of piano can be expanded as follows:

1. In order to represent piano as film music, setting scenes, linking scenes, montage, dissolving, and so on, there is a need for a language of inclusion. Pitch-class set theory¹⁰² would present one such picture (Ex. 3) drawing attention to a possible nexus bunched around the configurations 6-34, 5-28, or 4-Z15, which is to say, whole-tone groupings plus one semitone. Against this are the smaller Forte numbers, suggesting that along with the nexus are small cluster groupings, sometimes inversionally balanced.

All this detail is bound to challenge severely any notion of tonality, however residual or fluctuating.¹⁰³ (More on such musical considerations in the next chapter.)

2. In order to represent piano as speaking voice, picking up from voice, putting questions and responding to answers, there is a need for a language of selection. This is the site of a text-driven motivic analysis. Here the consequence of a phenomenological reading can be felt, in which not absolutely everything is of the essence: an analysis must be ready to shift its premise (overtly in this song at the central section). What follows takes this demand as the base from which to construct an account of Op. 3 No. 1 as not merely a musical design around words, but as text-music. It takes on board what Said aptly calls the song's 'verbal and even thematic instability'. Here singer and pianist are not happily smiling over towards each other: rather there is a battle in progress over musical direction. Several metaphors are played with: ownership of text is worked through the economic imagery of who is paying for and who is controlling the session; proximity to the text is voice's great asset, and she parades her knowledge, lording over the mute piano; piano however, encloses the vocal part, regarding her as some ventriloquist's dummy: in this of course she is gendered but piano stays as 'I' or 'you'. Piano's sceptical tone of voice always depends upon the text. She owns the text, but piano is just squatting.

Webern: Op. 3 No. 1

(Scene: Vienna 1910. Psychiatrist's consulting-room. 'Voice' is lying down on couch, 'Piano' is seated at her side, taking notes as she speaks.)

PIANO: (chord) We are ready to begin. (Here's some pitch material for you to spin out the usual hysterical nonsense. My low E natural has nothing to do with you, and is just my way of reminding you who's paying who in this session, and who's in charge.)

VOICE: Dies - I don't really want to tell you this, but an appointment's an appointment, and I paid in advance - I'm far happier here with D flat, thank you. (It'll take you a while to see what I have in mind with D flat, and how it will act to unlock my

memories later. So much for who's boss, as no doubt you're as usual thinking. Just remember who's paying who here.)

PIANO: Ah, D flat you say. Interesting. Let me just take down: "Dies ... ist".

VOICE: ist ein Lied - I emphasise 'Lied' for reasons entirely known by me alone - für dich allein (Stefan's words: such lyricism, that 'suffering distance', a song from a poet to a distant beloved. My distant beloved. Naturally, this is nothing to do with you.)

PIANO: (mumbles) Dies ist ein Lied - you must mean G natural here - für dich: for me?! (Another day, another analysis: I've brought in my pitch extremities more comfortably to contain this drab outpouring, and I think I'll play around with some clusters - B flat/B natural, E flat/E natural - to see what she makes of them. I of course build my material on some attempt to fathom what I'm being told by the old dame: E flat and E natural are at pitch from syllables 'ein and 'al-' of 'allein', while B flat completes said 'allein', at pitch. B natural is my neat deduction from what I've been told. She doesn't seem to want to go higher in register today: could be the weather, or maybe we're in for the old buildup to high pitch of hysteria again, God preserve us.) Do continue.

VOICE: von kindischem wännen (a perfect fourth which neatly inverts your presumptuous elongation of my 'Dies - Lied' from a diminished to a perfect fourth in bar 2.)

PIANO: 'kindischem'? (oh no: childhood memories.) Please just give me time to think about this 'kindischem': I think this may prove of importance in the dream analysis. (Meanwhile, I take everything she's gone on about in her first line and make of it an expressive vertical, while including my B natural. So. My, how I'm wasted on these predictable whole-tones. When I think of what Pappenheim is being served these days.) It seems that in saying 'kindischem' back there you seem to have touched on D minor (the chord in bar 4). But it could have been a slip of the tongue (a point of musical spelling).

VOICE: von frommen (a transposition of a tone - the shrinks are all the same. You mention childhood and off they go. You come in here in a kind of lightheaded, airy mood and all he does is to bring it down to dull, objective detail. Well, I'm just talking sense; following 'dich allein' - 0146 as the analysts like to say - and working through 'von kindischem wännen' - C sharp, D natural, F natural, G natural - to 'von frommen Tränen' - E flat. E natural, G

natural, A natural. Anyway they're all my beautiful melodic lines. And listen to Stefan's lovely rhymes.) Are you about ready that I may continue? (Come on, slowcoach!)

PIANO: One moment please. (Another whole-tone chord . What these bored housewives don't realize is that I have to sift through vertically as well: without this they would end up sounding like some ranting nun, if they don't do so already.)

VOICE: Tränen

PIANO : A perfect fourth C natural - F natural, which is of course, of my suggestion (D natural - G natural, bar 2). Now, as I was saying, 'kindischem' (up an octave). Interesting (transposed up an octave), but very interesting indeed when I decide to combine it with your current reference to 'Tränen'. This makes it into 'kindischem Tränen', does it not? I add, for your amusement, the low E flat, to show how 'kindischem' creates a different tonal order to your waffling - sorry, your recollections in the first line. E flat is a different whole-tone grouping, with A natural and F natural, to that of 'dich allein' and 'Dies'. (Also, that E flat is way too low for her even to notice, I mean it's just a rumbling low note for her, and reminds all the onlookers who's boss round here.)

Dissolve (PIANO seen still worrying over the melodic content of 'kindischem', back at vocal pitch, with his own sixth harmony, so creating, he would believe, as analyst, an 0145 cluster formation) and cut.

To sum up, bars one to five, as text-music, appears as **Fig. 2**

Fig 2

VOICE: Dies ist ein Lied für dich allein
PIANO: scene-set Dies ist ein Lied für dich (?)
(low E natural establishes piano control)

VOICE: von kindischem Wähnen
PIANO: kindischem

VOICE: von frommen Tränen
PIANO: kindischem kindisch ... (dissolve and
cut)
Tränen
(way too low E flat re-asserts piano
control)

Scene Two: Flashback. VOICE and PIANO joined together in enactment of dream material. Melodically joined together, while PIANO provides rippling semiquaver accompaniment which presents melodic material in diminution. The phrase 'gärten klingt es' is crucial, interpolated into piano L.H. at bar 7 while R.H. fragments it. An unusual formation (4-18), it is there in the first vocal phrase, A flat D flat D natural F natural, but perhaps better thought of as taking from piano bar 4, C natural F natural, with E natural C sharp inverted and heading upwards instead. Piano also extracts from it a D pedal which fits into the bass argument outlined above. Its 'way too low' C natural links similarly to E flat in the first scene. Voice transposes its second phrase up a semitone from the first. With 'ein leicht beschwingtes', VOICE enters into PIANO's earlier clustral concern over E flat and E natural.

In text-music terms, it is necessary to think of this differently from the outer sections. Piano does not go 'MorgengärtenMorgengärten' and so on in the same realistic fashion as before. It is best left as something along the lines of

'rippling semiquavers'. (A precise rhythmic transposition and dissection is contained in Budde's analysis¹⁰⁴.) One effect worth noting as text-music is this from bar 7:

VOICE: ein leicht beschwingtes
PIANO: gärten klingt es (kindisch-) t(pc)7

Otherwise, the central section is best thought as a dream-like, misty, dissolved and surreal flashback.

Dissolve and cut. PIANO provides link, this time through transposed 'für dich allein' arranged (following Adorno) to take in D pedal, C sharp lead to voice return, D - G 'Wähnen', and F - C sharp from 'kindischem', passim. It is a rich, referential sonority. PIANO can be justly proud...

PIANO: And so I now see how 'kindischem' held the key to what you were thinking of. You may now continue.

VOICE: Nur dir allein.

PIANO: (Still harping on with 0146 I see. So predictable, the early atonal miniatures. Roll on the twelve-note pieces, say I.) Dies ist ein Lied (in my now generally accepted version) für dich allein. (Meanwhile see how I have brought back E flat/ E natural, now with D sharp instead: Webern is so fond of these little notational niceties. Also I'm cleverly recalling G sharp/ B natural down in my bass, in celebration of the way she eventually arrived at B natural next to G sharp for 'klingt es', part of that funny 'gärten klingt es' business. Penultimate pitch to appear in the vocal line, so closing the chromatic, as we analysts say. C natural just there at 'Nur', the last pitch, picking up no doubt from my C sharp/ C natural way back in bar 4.) Go on.

VOICE: möcht es ein Lied (Let's be honest: anything for a quiet life, and anyway the session's almost up. Anyhow, I see my vocal ranges as much more a matter of obligatory registers and the like, and so quite independent of pedal notes. In the end it's my lines that tell the story, plus I'm in charge of the words round here.) 'das rühre sein' (rhyming neatly - Stefan such a perfectionist - with my earlier 'für dich allein').

PIANO: (Sad, really: so tuneless, so limited.) I'll play out with beautifully augmented interversions of 'für dich allein' which I'm sure you'll agree has proved to be the nexus for today's

interesting material. The chords and final dyad refer to one of your favourite whole-tone scales. I declare the session now closed.

(Lights fade, and PIANO walks VOICE offstage. Just before lights out PIANO looks mystified, a look of forgetfulness.)

PIANO: (By the way, what happened to my low register?) Am I now 'dich, allein'?

(Lights out. End.)

To sum up, the third section is recapitulatory, and works like this:

(Fig. 3)

Fig 3

VOICE: Nur dir allein (Wähnen, Tränen, -gärten: R)

PIANO: Dies ist ein
(bass) klings

VOICE: möcht es ein Lied

PIANO: Lied für dich allein
... es klings

VOICE: das rühre sein

PIANO: für ... dich ... allein

This chapter has examined various approaches to song, and has ended with one rather extreme example of following a certain logical consequence of song through to its dramatization as text-music. Many of the essential techniques and characteristic slogans of this thesis have been presented. The next chapter, however, takes a step back to clear up many of the musical backgrounds which this particular analysis took for granted.

CHAPTER TWO

'Wiese im Park': Karl Kraus set to music by Anton Webern

2.1 Historical Contexts

1. Songwriting

Seen from a transcendent viewpoint, the rupture between tonality and atonality, which happened around 1908 in songs of Schoenberg and Webern, brought the idea of songwriting - as distinct from the idea of music - into question. Through Wolf and Debussy songs had been essentially adumbrations of existing poems; a higher level, organic and developed, of word painting. Songs were in essence no different from instrumental music - a violin sonata - except that the temper and rhythmic structure of the music derived from the poem set. To turn the point around, you could play the music of a Schubert song to a class of small children, ask them to write words to the tune and one of them, like the monkeys of the story typing Shakespeare, will - amazingly for a six year-old - come up with the words to 'Heidenröslein'.

With Wagner a decisive development occurs, as the instrumental support becomes infiltrated with text, not just as a parallel sound but right down to the level of motive.¹ Indeed, it could well be argued that if the text-associations of the Leitmotive in Tristan und Isolde are not followed, then a night at the opera becomes five hours' torture: the wash of sound, the vocal technique, the challenging production. At its maximum, at the highpoint of Tristan's delirium in the third act² there is a phenomenal weight of text around, a monumental largesse of text-music association. It depends upon the slow time-scale, and decisively an underlying tonal foundation, however advanced. With the latter taken away, as in Schoenberg's Op. 15 or Webern's Op. 3, there is left the Wagner opera, but in miniature.³ In this, the atonal song, text-association supplied by the singer pervades the entire accompaniment, in a kind of 'text-music'.

This narrative, although plausible, is perhaps too positive, an account of history which resembles the onward march, or the relay race. The trouble is that music without tonality becomes a matter of motivic design, directing the listening ear towards

register, timbre, time, form, in a way much more pronounced than for tonal music. Here the function of a poem becomes questionable, even misleading. Consider an analogy with painting, the familiar one of Schoenberg and Kandinsky.⁴ Atonal music from 1908 up to the arrival of twelve-note technique around 1921 might be compared with early Kandinsky, washes of colour operating within a defined space. Twelve-tone music then becomes comparable with later Kandinsky, neat, geometric shapes. This comparison is extremely crude, accepted; but the problem when text is present is that it reintroduces the figure - indeed, and worse, that figure is constantly present. It is as though the Kandinsky painting has, as it were, an ordinary photograph of a tree stuck on it, dead centre. You can't help thinking of songs as being 'about' something - some story - because the words are there to tell you. In the tonal song, as in popular song, the listener however naive latches on immediately to the tune, the tenor of its subject: in the atonal song, however, there is a kind of automatic delirium in its musical language - remember Lambert and the Kammersymphonie, 'as disquieting an experience as meeting a respected family friend in a state of half-maudlin, half-truculent intoxication'⁵ - but all the time those words are grounding everything, making it wordly, being pedantic. The situation is reminiscent of William Empson's observation concerning Hamlet:

Here as elsewhere he (Hamlet) gives a curious effect also not unknown among his critics, of losing all interest for what happens in the story; but it is more impressive in him than in them.⁶

- the correlation being that the atonal song cannot mirror directly the meaning of the text, or in Empson's favored term, the story. It is difficult to establish whether the song is happy, sad, a battle song, a love song and at this time in Schoenberg, Berg, Webern, Eisler, each setting has (given a modicum of hyperbole) a similar sound, an undifferentiated flow underscored by poems of stark clarity - even those of George, Rilke, and Trakl. The consequence of this is that the poem draws attention to itself. Empson again, on Virginia Woolf:

... the impressionist method. the attempt to convey

directly your own attitude to things, how you connect one thing with another, is in a sense fallacious; it tries to substitute for telling a story, as the main centre of interest, what is in fact one of the byproducts of telling a story.⁷

In addition to the text appearing to be set apart from the music, - the pun on 'set' is functional - that text itself began to be chosen deliberately for the quality of belonging to high art or to the poetic vanguard. Certainly since Wolf this appears to have been the case whereas from Beethoven through Schubert and Schumann to Brahms poems were chosen for their musical suggestiveness - rhyme bringing together sound and sense, syllable structure for rhythmic patterns, occasional drama, instant, good-time moods - with Wolf and Pfitzner, and to an extent Liszt and Strauss, a conscious selection sets in, albeit within an expanded tonal framework. Great German poetry needed to be set to music. Richard Middleton offers a social context in a reaction to a 'growing internationalization of culture' since the 1890s:

As for the avant-garde, we can see the development of modernism as precisely an outraged and deliberately esoteric response to the new drive towards total commodification.⁸

while Renato Poggioli in his Theory of the Avant—Garde explains that profound sleight-of-hand which took music across the great modernist divide:

... the avant-garde can and should aspire to the tradition: a tradition conceived of not statically but dynamically, as a value constantly evolving and being formed. A so-conceived tradition is modified by the appearance of each new work: an antitraditional tradition, then, a marvellous combination of avant-garde ingenuity and classical temperament.⁹

This combination of these forms a dark and catastrophic background to the desperate experiment of the Society for the Private Performance founded in the year of 'Wiese im Park', a

'grandiose and generous scheme' in Charles Rosen's positive reading.¹⁰ These tensions are more acute, as we shall see, in Schoenberg, but Webern characteristically kept one foot in the 'traditional' camp with settings of Goethe and, in time, Hildegard Jone, as well as in the vanguard, with the symbolist George and the expressionist Trakl. The notion of an 'antitraditional tradition' - the subtext of Webern's later lecture series - was being enacted in his song settings, and in the poems which he set.

2. Webern, within songwriting

This year I have in truth tried again to follow your Pierrot directly. Your judgement of my compositions tells me that I am achieving something really of my own¹¹

On 13 June (1917) he had mentioned that he had brought along (to Prague) the scores of Pierrot, Erwartung, and the George songs (Op. 15). 'I am occupying myself almost exclusively with your music', he wrote. 'Every day I play in these works'¹²

The ephebe who fears his precursors as he might fear a flood is taking a vital part for a whole, the whole being everything that constituted his creative anxiety, the spectral blocking agent in every poet. Yet this metonymy is hardly to be avoided; every good reader properly desires to drown, but if the poet drowns, he will become only a reader.¹³

In fact, you can read through well-nigh all Harold Bloom's Anxiety of Influence and think of Schoenberg and Webern: their creative relationship a gift surely to the Freudian analyst, and was indeed often referred to by Hans Keller in such terms.¹⁴ The quotation above comes from about halfway through Bloom's remarkable book, after he has cited Thomas Mann's sense of having freed himself from the influence of his master, Goethe. It would appear from Moldenhauer that at the time of 'Wiese im Park', in 1917, Webern was at a comparable stage, and indeed never seemed himself to recognise any decisive drawing away

from the master Schoenberg. One wonders whether all this acknowledgement is borne out in the music, or whether Webern was perhaps enacting his own creative misreading - strong reading, misprision, 'disciplined perverseness' as Bloom would have it - by ignoring what was most salient in the three vocal scores which weighed down his suitcase to the city of Kafka.

First, to get some bearings, here is how Webern's song fits in with the vocal music of the time:

1907-09 Both Schoenberg and Webern set poems of Stefan George, Schoenberg in Op.15 (Das Buch der Hängenden Gärten) and earlier in the Second String Quartet, Webern in Opp. 2-4, and in the Four George Songs without opus number. Berg four songs Op. 3

1909 Schoenberg Erwartung

1910 Webern Rilke songs Op. 8

1910-13 Schoenberg Die glückliche Hand

1912 Schoenberg Pierrot lunaire. Schoenberg publishes 'The Relationship to the Text' in Der blaue Reiter. Berg, Altenberg songs, Op. 4.

1914-26 Webern constantly sets poetry to music. Break only with Trio, Symphony and Quartet, Opp. 20-22.

1914-22 Berg, Wozzeck.

1915 Schoenberg four songs Op. 22

1915-17 Schoenberg Die Jakobsleiter

1917 Webern, 'Wiese im Park'.

Secondly, if, as Webern suggests it was the vocal work of Schoenberg which offered the most fecund source for his music - effectively his songs - from 1914 onwards, then Schoenberg's article for Der blaue Reiter, written after the three scores alluded to by Webern, must assume a crucial status for our understanding of how this matter was seen by Schoenberg himself. Given that Schoenberg was writing for, and perhaps showing off to a non-musical readership, his observations may nevertheless seem rather wilful, although they would seem to support one of the global concerns of the first section above:

A few years ago I was deeply ashamed when I discovered in several Schubert songs, well-known to me, that I had absolutely no idea what was going on in the poems on which they were based. But when I had read the poems it became clear to me that I had gained

absolutely nothing for the understanding of the songs thereby, since the poems did not make it necessary for me to change my conception of the musical interpretation in the slightest degree. On the contrary, it appeared that, without knowing the poem, I had grasped the content, the real content, perhaps even more profoundly than if I had clung to the surface of the mere thoughts expressed in words. For me, even more decisive than this experience was the fact that, inspired by the sound of the first words of the text, I had composed many of my songs straight through to the end without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ecstasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song. It then turned out that, to my greatest astonishment, I had never done greater justice to the poet than when, guided by my first direct contact with the sound of the beginning, I divined everything that obviously had to follow this first sound with inevitability.¹⁵

From his rather high disdain for the Schubert text at the beginning, Schoenberg ends with nothing, it would appear, but a defence of atonality itself. Between these two points lies, as we shall see, a most un-Webernian position. Both 'the surface of the mere thoughts' and 'the continuation of the poetic events' are essential for 'Wiese im Park', as indeed in almost any Webern song. David Lewin, in a series of superb articles on Schoenberg's Op. 15, has managed to do what is very difficult to achieve for the songs of Webern, which is to find one central metaphor, usually derived from his seeing song as an acted scene, and to follow it right through to the smallest detail. It simply doesn't work in Webern: one's observations tend to be detached, moment to moment.¹⁶ Could this be due to a profound divergence which can be seen around 'The Relationship to the Text'? (And does it even filter through to the later divergence, between combinatoriality and derivation?)

In this his Blaue Reiter article Schoenberg was following Nietzsche's equally quirky view of the relationship between music and words:

When the composer writes music for a lyrical poem, therefore, he, as a musician, is not excited either by the images or by the feelings speaking through this text. A musical excitement that comes from altogether different regions chooses the text of this song as a metaphorical expression for itself. A necessary relation between poem and music thus makes no sense, for the two worlds of tone and image are too remote from each other to enter more than an external relationship.¹⁷

By 1931, with the hindsight of the Petrarch sonnet in Op. 24 and most of Moses und Aron, describing the songs of Op. 22, Schoenberg's perspective has shifted - he now includes Sprechstimme - but is still no nearer the Webern of Op.13 No.1 (or, for that matter the Schenkerian tradition represented for song by Oswald Jonas and Carl Schachter):

Even Schubert does not set off words in any marked fashion, according to the weight of their meaning. Rather, by means of a comprehensive melody, he may pass over a salient textual feature, even when it is most important in regard to content and poetic substance. It should not be surprising, then, that a genuine melody will arise relatively seldom from a procedure which strongly emphasizes the text.¹⁸

He then goes on to describe a variation technique which belongs essentially to twelve-note song. Passing over a 'salient textual feature' is again unusual in Webern, even in twelve-note songs ('Toten' in Op. 23 No. 1, 'Charis' in Op. 29), while Webern seems, in a general sense, very much engaged with the attempt to reconcile the expressionistic emphasis on the individual word or concept with 'genuine melody', in a long-breathed manner inherited from Brahms. More interesting, surely, as we will see, is the question of whether the 'salient textual feature' is that of poem or of song.

Third, and finally with regard to Schoenberg, it is important to remember that after Op. 22, in all the three big dramatic works as well as some of the choral pieces Opp. 27 and 28, Schoenberg was writing his own texts. In this he was allying himself with

Wagner against the whole tradition of text-setting from the Beethoven of the ninth symphony to the Webern of the late cantatas. This should appear to be a big act, an act of self-assertion where, for Schoenberg, the Gedanke arrives with its own word, and where the play of music, the operations of dodecaphony, becomes also a play of words. Berg of course belongs more closely to a history of music theatre,¹⁹ but even Webern's pupil Eisler, who began his long career as a songwriter by setting lyrical poetry in his Op. 2, dedicated to Webern, was soon to find an alternative textual outlook in Brecht. It is against these very different movements and assertions that Webern's later withdrawal into the nature mysticism of Hildegard Jone must be measured.²⁰

In this respect, when compared with the Schoenberg of Erwartung and Pierrot lunaire, the Berg of Lulu and Der Wein, the Eisler of Die Massnahme or Kühle Wampe, the Stravinsky of Les Noces and L'Histoire du Soldat, the Ives of Duty or From Hanover Square, Webern inevitably appears rather conservative in the poems he set, and to an extent in the way he set them - although there is a good case, as will be suggested in the next chapter, for including the Trakl cycle Op.14 among the pantheon of 'expressionist vocal masterworks' along with Erwartung and Wozzeck. Webern has little of the radical technical experimentation of Pierrot lunaire and Les Noces, and nothing too of the mixture of high and low culture, of Konzert and Überbrett! which gives Pierrot and Der Wein their frisson of the post-modern: it is useful here to recall Webern's disdain for Kurt Weill in Dallapiccola's anecdote.²¹

Indeed, it is Schoenberg's Op. 15, as well as the late songs of Brahms, which seem to prepare the way for Webern's Op. 13 No. 1, as for Opp. 23 and 25. This is centrally due to what Christopher Wintle termed Webern's 'continuing fastidiousness'²² with respect to prosody (comparison of an extreme kind might be made with the repetitions and cuttings of Stravinsky's Les Noces). Alexander Goehr comments on the 'principal problem' of Schoenberg's use of the human voice: 'He must learn not only to move between tessituras but to move between strong notes and weak notes to be expressed according to their intrinsic positions in the voice and not adjusted to a mean average of good quality sound'.²³ The drawback for Webern is that he falls between the two stools of a traditional Lieder composer like Wolf and the

fully-fledged modernism of Boulez. The result is that, it is a song like Op. 13 No. 1 which fits strictly Lambert's description of 'a Lieder recital that has taken the wrong turn',²⁴ far more so than Pierrot lunaire, to which he referred.

Webern's songs, their vocal lines in particular, are composed against the background of traditional Lieder. Two points appear to me to be crucial in establishing their difference from that tradition. First the songs are relentlessly through-composed: they allow of no repetition. For Richard Middleton:

Within a particular musical system, or individual song, the existence, role and nature of repetition is a major distinguishing tool for analysis, helping to indicate synchronically existing differences, in relation to other systems and songs, and also helping to mark out historical changes in musical styles.²⁵

'We don't want to repeat, there must constantly be something new!', as Webern said, adding, 'obviously this doesn't work, it destroys comprehensibility'.²⁶ For the instrumental music, this attitude led to extreme brevity, while in vocal music Schoenberg and Webern clearly expected the poem to do the work of maintaining comprehensibility. In the history of song this puts them, as intimated, on the side of the 'through-composed' as opposed to the 'strophic' Lied.

The second aspect of strangeness in the vocal line is the way in which certain passages, even moments, seem to be transferred from instrumental writing to the voice. The range of vocal writing shows a sure hand, but for the devotees of Schubert and Wolf certain aspects will seem obtuse. Take the upbeat to 'Sonntag' at bar 30: three semiquavers, 'zart bewegt' 3/8, with the notes F sharp - G sharp - G natural, then up the octave to the F sharp for 'Sonntag'. There is every chance that this will be, not difficult, but impossible to project clearly, and will hardly register with the listener however naive. Similarly, the four semiquaver group at 'in dem grünen Spiegel' at bar seven, E flat - A natural - A flat - D natural, E flat - D natural a major seventh, spreads out the 0167 tetrachord familiar in instrumental music of the time, but actually intends it to be sung, squashing, incidentally, the colour image 'grünen'. In terms of a reception-history of voice and song, these little groups don't make much sense. Indeed, the literate ear would even correct the note at

'Wunder', a displaced octave, and follow the anacrusis 'Vor diesem' at bar 42, G sharp - A natural - B flat with B natural approached chromatically, in E major.

Webern occupies a strange, Janus-faced position in this song: behind the twists and complexities of the vocal line a Brahmsian Lied is hidden.²⁷ It is a view of a distant lawn, through binoculars which are out of focus. Not so the text: on the page this continues to exist in perfect clarity.

3. Poem and Poet

'Wiese im Park', identified in the original poem by a subtitle as the park of Janowitz Castle, is a love song. This is difficult to discern. Anything concerned directly with its being a love song is conspicuously absent. Webern's setting of this aspect of the poem is like a conversation between two people one of whom knows something of which the other is unaware, something grave. Freud describes such a mechanism in the telling of jokes, particularly dirty ones:

Generally speaking, a tendentious joke calls for three people: in addition to the one who makes the joke, there must be a second who is taken as the object of the hostile or sexual aggressiveness, and a third in whom the joke's aim of producing pleasure is fulfilled ... In the case of smut the three people are in the same relation ... When the first person finds his libidinal impulse inhibited by the woman, he develops a hostile trend against that second person and calls on the originally interfering third person as his ally. Through the first person's smutty speech the woman is exposed before the third, who as listener, has not been bribed by the effortless satisfaction of his own libido.²⁸

In the case of 'Wiese im Park' there is a conversation, or a joke, between poet and composer, but it is only the poet who knows, rather as the story of a joke builds, that the poem refers to a missing third person, Sidonie Nadherny.²⁹ His affair with her was still very much clandestine, owing to the religious difference between what Edward Timms calls 'Jewish

intellectual and Catholic aristocrat', and Kraus was thus unable to mention anything other than placing in parenthesis after the title the location of the lawn, that of 'Schloss Janowitz', where Sidonie Nadherny resided in considerable splendour.

Of all this we may presume Webern to have been unaware. He had his own reasons for choosing Kraus. For Webern's circle Kraus was avidly read as editor of Die Fackel, what Harry Zohn calls 'a Viennese institution',³⁰ which by 1917 had for six years been written entirely by Kraus himself, and appeared only intermittently. Die Fackel reads as a kind of satirical journal (like Private Eye or Le Canard Enchaîné), but edited by a Wittgenstein or an F.R. Leavis. Everyday events were culled from the press and scrutinized for their attention to language. This appears to have been the aspect of Kraus' journal which Webern - who regarded Kraus as one of the very greatest artists, in whom thought and feeling were joined - most appreciated: according to Friedrich Deutsch, a pupil of Webern, he 'quoted the statement of Karl Kraus that the fate of humanity often depended on the correctly placed comma'.³¹ This attitude contained the seed of its own negation. Ultimately Kraus, in Timms' phrase, 'praised the sword because of its skill in wielding the pen':

... social reform was not his primary aim. Above all he wanted to teach people to read - to read the public prints with scepticism and mistrust. It was in this immunization of the reading public that he saw the productive content of his work of destructive criticism. Thus even when he was directing his attack against Liberalism, he was still working within one of its essential paradigms: its faith in the immense power, for good or evil, of the printing press.³²

One should perhaps contrast Kraus' scepticism towards the war which was progressing at the time of 'Wiese im Park' (both poem published in 1916, and song of a year later), a scepticism on Kraus's part expressed superbly in the prose piece 'In These Great Times', with Webern's optimism.³³

Webern's selection of Karl Kraus was, then, rather different to his choice of Rilke and Trakl. There he was taking two established vanguard poets, Trakl in particular the very epitome of German expressionist poetry. Kraus however was primarily a

critic, a satirist, a commentator on society: he was not known as a poet; 'ich' and 'du' do not occur very often in his poems. Webern came to the poem naive, and, in this poem at least, Kraus is close to the sentimental in Schiller's dichotomy:

The sentimental poet therefore is constantly dealing with two opposing concepts and emotions, with reality as boundary and with his idea as the infinite, and the mixed feeling which he excites will always bear witness to this double source ... Now the question arises whether he should linger more with reality or more with the ideal - whether he wants to depict the former as an object from which he turns away or the latter as an object which he turns towards. His depiction will, therefore, either be satirical or it will be elegaic; every sentimental poet will adhere to one of these two ways of feeling.³⁴

This is interesting because, caught between the reality and the ideal of his liaison Kraus has become a satirist who adopts an elegaic tone. Webern in his twelve-note music came closer to rediscovering Schiller's understanding of the naive in poetry, especially through his closeness to nature, but with regard to the sentimental Kraus he is naive in the more modern sense. For Webern is curiously the idealist in 'Wiese im Park': he imposes - subject as he is to the pressures of composing in the vanguard manner - his own reading on Kraus' lyric.

Due to musical demands, both of the most fundamental aspects of tonal song - rhyme as cadence, syllabic structure as rhythmic patterning - are effectively abandoned as structural determinants. Here is Kraus' poem, published in the first volume (of nine) of Worte in Versen (1916). A translation is included in an appendix:

Wiese im Park (Schloss Janowitz)

Wie wird mir zeitlos. Rückwärts hingebannt
weil' ich und stehe fest im Wiesenplan,
wie in dem grünen Spiegel hier der Schwan.
Und dieses war mein Land.

Die vielen Glockenblumen! Horch und schau!
 Wie lange steht er schon auf diesem Stein,
 der Admiral. Es muss ein Sonntag sein
 und alles läutet blau.

Nicht weiter will ich. Eitler Fuss, mach Halt!
 Vor diesem Wunder ende deinen Lauf.
 Ein toter Tag schlägt seine Augen auf.
 Und alles bleibt so alt.

Text-setting is always to an extent a case of proverbial swings and roundabouts. A song fixes one possible reading, where a poem may allow more, but within the one setting music can be ambiguous. A case here is the phrase already alluded to, 'in dem grünen Spiegel' in the first verse. Reading aloud, you may well - latching on to the stresses building up through the verse of four foot lines - head toward the 'grü-' of 'grünen', with its descent into the umlaut, as well as the suggestive colour association, finding your stress immediately confirmed in the identical syllabic stress of 'Spiegel'. So the line reads as:

- - - / - / - / - / or - - - / - / - - - /
 ('Wie in dem grünen Spiegel hier der Schwan')

Whichever of these is a long way from the song, which transcribes along the lines of

/ - - - - / - - - /

So 'grünen', which the mind deduces to be an important colour, a lawn or a park, and anticipating the blueness of the second verse, is swallowed up. How does this neglect occur? Obviously, because Webern also wants to tell his own, musical story, a story which is going to take precedence. The first verse is very hesitant, dotted, pointillist, quite spooky, very quiet: 'in dem grünen Spiegel' has the rhythm of a 'pitter patter', as if creeping quickly to bed trying not to wake everyone. One doesn't wish to dwell in this kind of prose, but this is how these things occur, how they sound.

The structure of Kraus' lyric: three decasyllabic lines with one closing line of six syllables, rhyming abba in three verses, is

never therefore likely to be mirrored directly. The rhymes are bound to be swamped, especially since the 'a's' are separated across time. Of these the neatest is the chime of 'hingebannt' and 'Land' - a rhyme which would have appealed to W.K. Wimsatt in 'One Relation of Rhyme to Reason'³⁵ — but it is played down because Webern prefers the association of time and place, in 'Zeitlos' at bar 2 and 'Land' at 11. Indeed, the central rhyme of the first verse - 'Wiesenplan'/'Schwan' is played down. The 'wie-' of 'Wiesenplan' occurs on the strong beat, also forming a local link with the 'wie' of line three (bar 6), leaving 'Schwan' to carry through instead to the '-an-' of 'Land'. A similar course of events occurs in the second verse: 'schau' and 'blau' are miles apart, even though both stand at the end of a time setting. The middle rhyme is again played down. Webern's second verse reads like this:

Die vielen Glockenblumen!
Horch
und
schau!
Wie lange steht er schon
auf diesem Stein der Admiral.
Es muss ein Sonntag sein
und alles läutet blau.

which is to say that the noun 'Admiral' is heightened instead to form a link across from 'schau' to 'blau'. The final verse comes closest to Kraus' division, because keywords are kept to the end of lines. 'Halt!' and 'alt' are both weighty enough to register as a rhyme, while, in between, two long-breathed phrases correspond exactly to the line division. The E natural at 'Lauf' is even picked up as the F flat of 'Au-' in 'Augen auf'.

We shall return to consideration of the vocal line in the conclusion, with more thoughts on Webern and Kraus.

2.2 Musical Contexts

I discovered how to construct larger forms by following a text or poem. The differences in size and shape of its parts and the change in character, and mood were mirrored in the shape and size of the

composition, in its dynamics and tempo, figuration and accentuation, instrumentation and orchestration. Thus the parts were differentiated as clearly as they had formerly been by the tonal and structural functions of harmony.³⁶

As Schoenberg intimated in the lecture delivered after the discovery of the twelve-note method, the musical language of songs composed before that period (with Webern's Opp. 13 and 14 at the High Noon of atonality) draws attention to many details formerly thought of as secondary or ornamental. The text, or the idea of a poem or text, provides only the boundaries of a song, its beginning and end. Of course, harmony, melody, and rhythm didn't simply disappear, but they no longer carried the weight of structural function. Indeed, Schoenberg's conclusion, 'Thus...', includes a certain degree of wishful thinking: this listener for one is yet to hear Webern's Op. 13 No. 1 in the way Schoenberg describes, following the song through its ornamental foreground. Those traditional building blocks, especially harmony and counterpoint, keep pushing through: the bass of a chord, the vocal line and a prominent instrumental melody, chords carrying automatic aural references. Webern's musical language, as evinced in Op. 13 No. 1, consists of all these different things, old and new, sometimes juxtaposed, but also superimposed, going along together. What follows is a breakdown and discussion of these, providing a background, derived from the song, to a close reading of the song itself.

1. Organic Chromaticism

A topos of Webern criticism, instigated by Webern himself and elaborated by Henri Pousseur, it has been built on perhaps most successfully in Arnold Whittall's centenary article, elaborated further in a subsequent book. Whittall draws attention to what happens beyond the closure of the chromatic:

... if we are to do justice to the notion that it is a balance of contrasts rather than 'the utmost relatedness between all the component parts' that matters in this piece, it is essential to bring that notion - the concept of non-convergent polarities -

into the analysis at the most basic level: to synthesize observations about all the events around a central notion of symbiosis: the mutually beneficial partnership between elements of different kinds.³⁷

Indeed, to go back to Whittall's initial starting-point it can seem difficult to share Webern's confidence that 'the man who wrote out the chromatic scale and crossed off individual notes was no fool'.³⁸ In Op.13 No.1 Webern constantly closes the chromatic, and it can be taken as axiomatic that any observations concerning the notes sung by the voice will be contradicted, or complemented, in the instrumental accompaniments: chromatic completion is never far away. Whatever the aesthetic status of organic chromaticism - Pousseur optimistically describes an 'acoustic space-time continuum'³⁹ - for the analyst it is a fairly dreary business.

Assuming for a moment the primacy of voice in a song, of which more later, the vocal line produces the following table of the twelve notes (the numbers refer to bar numbers):

E natural: 1 3 11 26 28 31 35 39 45 48
 F natural: 3 4 44 47 50
 F sharp : 4 4 6 7 17 30 31 35 44 47 48
 G natural: 2 4 6 7 16 29 30 39 47
 G sharp : 5 5 7 15 19 30 32 39 42 43
 A natural: 5 7 8 26 40 42 43
 A sharp : 4 8 9 24 32 42 49
 B natural: 5 17 23 39 40 44 51
 C natural: 1 5 9 16 22 34 38 40 44 48
 C sharp : 1 2 6 16 21 26 40 46 48 50
 D natural: 6 7 7 10 15 18 24 27 33 45 46 49
 D sharp : 7 7 10 15 25 27 28 36 41 46

The twelve notes can then be arranged by the number of their appearance⁴⁰ into a chromatic scale balanced around D natural/D sharp:

A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab
7	7	7	10	10	12	10	10	5	11	9	10

Another way of understanding the chromaticism of the vocal line is to visualize one whole—tone group which dominates the pitches in double figures (C D E Gb Ab, but also including Db and Eb), while the pitches in single figures belong mostly to the other whole-

tone group: (B A G F, but also including B flat). The priority of this first group can be projected onto the texts:

Wie wird mir Zeitlos. Rückwärts hingebannt
weil' ich und stehe fest im Wiesenplan
wie in dem grünen Spiegel hier der Schwan
Und dieses war mein Land

Die vielen Glockenblumen! Horch und schau!
Wie lange steht er schon auf diesem Stein
der Admiral. Es muss ein Sonntag sein
und alles läutet blau.

Nicht weiter will ich. Eitler Fuss, mach Halt!
vor diesem Wunder ende deinem Lauf.
Ein toter Tag schlägt seine Augen auf.
Und alles bleibt so Alt.

The extent to which this appearance fits in to the instrumental support will become apparent later. Organic chromaticism remains one of the fundamental analytical references for this music.

2. 'Pointillism'

Musical pointillism as at bars 11-14 in celeste, harp, and glockenspiel, is a combination of very short note values - trills and tremolandos - atonal harmony, and tone-colour orchestration. Its origins for the song lie in word-painting, and brings together a Debussian evocation of the oriental with techniques derived from Schoenberg. Of all the music of the song it is perhaps the writing with greatest potential energy, initiating a line through Boulez to Ferneyhough, emphasizing the importance of timbre. In this song, largely due to the semitonal nature of the trill, the pointillistic music helps create semitonal clusters which add to the weight of organic chromaticism.⁴¹

3. Counterpoint

Of all the elements of music as a high art which the Second Viennese school of composers saw themselves as inheriting, it is

perhaps counterpoint which was most challenged by the shifts in underlying musical language. Composers of modernist music could go on expanding the harmonic range, and employ more complex rhythm, but what then of the need - clearly a deep psychological need - to combine harmony and rhythm and prove oneself in the art of composing independent melodies within the whole? As early as 1877 Schalk had wondered 'whether laws can be abstracted from the leading of voices alone which can be honoured in the vertical dimension as well'.⁴² Webern was shortly to find answers in canon, and in serial ordering. There was to be what Milton Babbitt calls 'contextual counterpoint - a kind of associative counterpoint'.⁴³ But this comes from a post-twelve-tone viewpoint: here we are concerned with counterpoint as Webern inherited it from Brahms. It is at a decadent stage, amounting to the presence of a Hauptstimme - in this case by definition the voice - and one Nebenstimme or more. It is reminiscent of Dahlhaus's description of linear counterpoint as 'nothing more than multiple melody ... the parts support, enhance or contradict each other; they cross or complement each other'.⁴⁴

Counterpoint is there, as in the relation of voice to clarinet and muted trumpet in bars 3-4, though why it is there is difficult to tell. (Ex. 1)

Ex. 1

In this case all that one can really point to is the imitation of the semitone at 'Rückwärts' and 'weil' ich' in clarinet and trumpet in bar 4, especially trumpet because of its simultaneity and syncopation with voice. Obviously, clarinet contains a transposition of the 012 trichord E - F - F sharp in voice: Ab - A - Bb - B - C, and encloses the voice, but this has nothing to do with counterpoint.

Another example is taken from bars 21-24, a contrapuntal texture made up of voice, viola, and bass clarinet. (Ex. 2)

Ex. 2

Handwritten musical score for three staves: Voice, Viola, and Bass Clarinet, covering bars 21 to 24. The music is in 3/8 time. The Voice staff has lyrics "Nie kann ... ge steht er". The Viola staff has an anacrusis marked "vln.". The Bass Clarinet staff has an anacrusis marked "bcl.". Bar numbers 21, 23, and 24 are circled above the staves.

The first thing to note concerning this extract is that the imitations are rhythmically distorted. In order to convey the triple metre which marks the music from bar 21 through to 37 viola ought to enter on the third beat of 22, with bass clarinet following accordingly at 23. Instead, there is a hemiola at work, as the anacrusis in viola and bass clarinet suggest.

Secondly in this extract, there is perhaps as counterpoint a confusion of harmonic language. Voice is enunciating essentially a chromatic descent from a displaced D flat to B flat. Viola, in flat contradiction, seems to imply - and I think this is borne out at the piano or even in a recording - a C minor note-against-note counterpoint in sixths. Bass clarinet consequently, and in further contradiction imitates voice's major seventh but then concerns itself with the motivic business of the trichord 015, (F - Bb - Gb), found in viola 22 (D - G - Eb), and voice 24-5 (Bb - D - Eb: 'steht er schon'), in what is nothing less than an exact pitch retrograde found at the word 'hingebannt' in Ex.1 all the way back in bar 4! At 24 bass clarinet is joined by clarinet and one can speak more properly of a harmonic texture.

Counterpoint is in a strange, lonely historical position in Op.13 No.1. Writers tend in their positive way to tell of tonal compositions as models of tonal rectitude, then of atonal compositions as exemplifying new and wondrous musical

languages, then of twelve-tone music as yet another new musical world with its techniques and openings. Perhaps we lack a vocabulary of loss: Schoenberg is on the way forward to contextual counterpoint, Webern too, but this music also harks back to the older sense of counterpoint. If pointillism in this song is designed to convey the decorative, filigree aspect of the poem, then counterpoint is there to denote heaviness, seriousness. It is however extremely difficult to achieve the desired rigour of contrapuntal technique due to the vagaries of metre and especially of harmony, to which we will now turn. (An extracted score of Hauptstimme voice and Nebenstimmen is included as Ex. 3.)

Dahlhaus notes that, with Wagner, counterpoint had become associated, in the play of leitmotives, with the text, and that it was much to the chagrin of Heinrich Schenker that these lines could be conceived out of the text rather than the voice leading. Qua counterpoint, in Dahlhaus' opinion, this is:

technically questionable, but in an age of genres bearing literary stamp it should not seem surprising if these literary tendencies infiltrated contrapuntal technique. Or, to put it another way, if one is going to condemn literary counterpoint, one's judgement must also include literary music as a whole.⁴⁵

4. Harmony

There are three types of harmony at work in Op. 13 No. 1:

- (a) Residual tonal harmony.
- (b) In-between harmony, such as fourth chords, modal chords, whole-tone chords etc.
- (c) All-out atonal harmony, often semitonal clusters.

Spanning (a) to (c) is the semantic movement in the word 'tonal':

- (a) 'Tonal-as-opposed-to-Atonal' (keyword - 'key')
- (b) 'Tonal-as-opposed-to—Semitonal' (keyword - 'scale')
- (c) 'Atonal' or 'Semitonal' (keyword - 'cluster')

The background to this rather schematic presentation corresponds with Milton Babbitt's observation that 'half-whole-tone scales and whole-tone scales play a big role in all this. They are the

underlying divisor'.⁴⁶

Of the three types of harmony (b) is both most interesting and most important in this context. It is not enough simply to describe their constituent pitches: the interest arises from the historical resonance which they suggest. A number of theoretical backgrounds may be posited. Clearly the most immediate context, both pedagogical and historical, to the composition of the song in 1917 is Schoenberg's Harmonielehre of 1911, especially its later stages. While the attempt to extract harmonic principles without responding to the speculative content of that amazing tome may rightly seem misguided and unimaginative, it is nevertheless clear that Schoenberg sees the arrival at 'fluctuating and suspended tonality'⁴⁷ in the historical progression through complex chords and modulations: the onward march of the breakdown of tonality. Of course, the speed with which Schoenberg reaches dissonance is remarkable, but we are given to understand that advanced harmony - the German sixth, diminished seventh, ninth chords, chords in fourths - contained the seed of the system's own eventual destruction.

Another possible background may be found in modal harmony, a dependable way of explaining slight alterations to tonal chords. Of these, those which combine tonal residue with the tritone - phrygian for the minor, lydian for the major may be most useful.

Combining elements of scale and mode, the kinds of chords employed in modern jazz offer another possible system. These are the scales listed in Conrad Cork's Harmony With Lego Bricks: A New Approach to the Use of Harmony in Jazz Improvisation:⁴⁸

Major C D E F G A B C

Minor Seventh C D Eb F G Ab Bb C

Half-Diminished C Db Eb F Gb Ab Bb C

Dominant Seventh C D E F G A Bb C

Altered Dominant C Db Eb E Gb Ab Bb B C

Lydian Dominant C D B F sharp G A Bb C

Minor/Major C D Eb F G Ab B C

Diminished C D Eb F Gb Ab A B C or C Db Eb E Gb G A Bb C

Finally there are the six all-combinatorial hexachords in Milton Babbitt's theory⁴⁹ which provide, among other details, the polarity between tonal and semitonal:

0 1 2 3 4 5 (semitonal)
 0 2 3 4 5 7 (semitonal within a perfect fifth)
 0 2 4 5 7 9 (major scale)
 0 1 2 6 7 8 (cluster)
 0 1 4 5 8 9 (semitone dyads)
 0 2 4 6 8 10 (whole-tone)

'Tonal-as-opposed-to-semitonal' passages crop up everywhere in the Webern song: in fact passages of unadulterated 'tonal' or 'atonal/semitonal' harmony are quite rare. The vocal line from 31 to 35 is all in the one whole-tone scale (G sharp axis), for instance, which then profoundly affects the D sharp at 'blau'. The chords at bar 32 are essentially 'fourth chords', one fourth on top of another, sliding downwards just like fairly simple improvised jazz harmony (minor seventh type).

A fairly typical chord of the piece, say the 0135 at 'Stein' in bar 27. (Ex. 4)

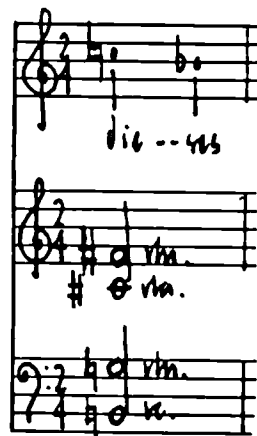
Ex. 4

can be thought of in more than one way, in a happily pluralistic manner: in the tonal sense it's a 'B flat minor ninth' (eleventh with voice), emphasizing the bass note; in the atonal/semitonal sense it's reductively 0135, emphasising the cluster D flat - C natural; the ear, that most untrustworthy witness, will hear neither of these, but rather something in-between, a centre party, a splurge of ill-defined sound emphasised by tone-colour orchestration, bringing out an interval-spread consisting of a

minor seventh in bass, a perfect fourth in harp, and a 'soft' sounding major seventh between harp and viola.

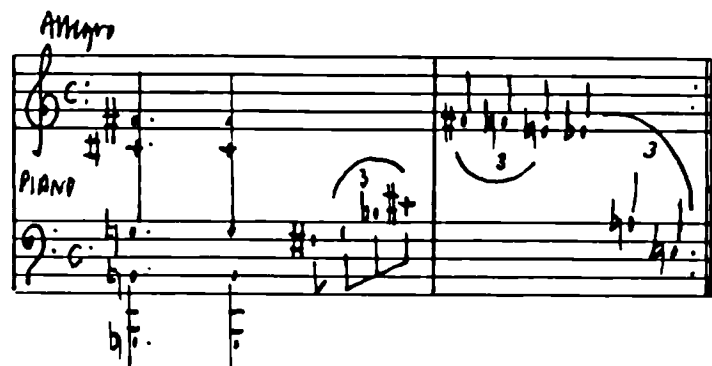
Appeals to the ear - 'that untrustworthy witness' above - are in fact rather pointless because the chord is over in such a short time that it hardly registers. A better example is one of the longest clear durational values in the entire accompaniment: the chord at 'dieses' in bar 9. (Ex. 5)

Ex. 5



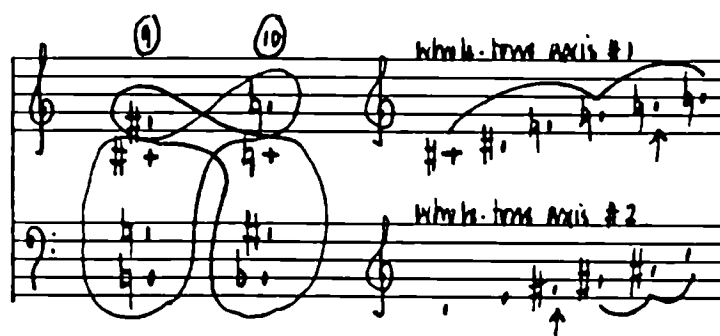
The 'Land' line (8-11) takes the form of a vocal line floating over two four-part chords, the first for strings alone, the second divided equally between strings and brass. The vocal line picks up in its middle register from keywords 'hingebannt' and 'Schwan', while 'war mein Land' picks up from keywords 'Zeitlos' and 'Wiesenplan': C sharp - D natural - D sharp - E natural, giving the low register some sense of linking time and place. All the crotchets and dotted crotchets are, moreover, on the G sharp whole-tone ('tonal') axis. The two chords are very different, the first in close position, the second very drastically open with a solitary high treble A natural in double bass at the top of the chord. The first chord is a 'fourthy' spread, 0157, and might fit in to this kind of improvised line: (Ex. 6).

Ex. 6



Note here that the Webern chord contains three notes - the bottom three - on the G natural whole-tone axis, making a predictable clash with the voice. It also gives rise to the 016 trichord - tritone plus perfect fourth. The second chord is a more cluster-like 0124, and this time spreads the bottom three notes to the G sharp (voice) whole-tone axis.(Ex. 7)

Ex. 7



What happens between the two chords is that the bottom three notes shift axis, G to G sharp, with the instrumental 'tune' rising a minor third. If one were to read these top notes, F sharp and A natural, as leading, along with the voice, to the E natural at 'Land', it could even be understood, eccentrically, as II - IV - I in E. That 'landing' on E is a big resting-point in the song: it has all the air of a surprise modulation in the 'tonal-as-opposed-to-atonal' sense. Imagine that you wanted really to read this as a V - I cadence in C major, as in (Ex. 8a). 'Land' sounds closer to (Ex. 8b).

Ex. 8a

Ex. 8b



Even the final chord of the song, in terms of pitch-classes a tremendously spiky (01234569) eight-note spread - with voice adding yet another pitch to the cluster - depends for its effect upon a combination of orchestration and register, especially the way that the arrangement spreads out from a 'way-too-low' 'alt' (Ex. 9)

Ex. 9



so that the chord in a sense contains its own transposition, or at least that it contains significant sub-set correspondences, as shown. The intervallic arrangement, beyond pitch reduction, of the higher chord - a diminished triad with perfect fifth above - links it to an important group of chords up to and including the long chord at bar 38. (Ex. 10)

Ex. 10



This would suggest, not surprisingly, that interval arrangement is important in the differentiation of (b)-type harmony. A listing of all the instrumental chords in op.13 no.1 is contained in two appendices (Appendix 1 and 2).

Attention to the grey mass of in-between harmony reduces the apparent dominance of tonal and atonal chords considerably. My unease with an all-encompassing theory of atonality will by now be apparent. There are several reasons for this, most importantly that, by taking the whole chromatic as its starting-point, such a theory starts from twelve-note music, both implicitly and explicitly, and, more importantly, from twelve-tone theory. It is ahistorical, transcendent, universal: post hoc ergo propter hoc. Here, atonal harmony can be closely tied in to earlier observations concerning organic chromaticism. As intimated in that section, the exact aesthetic status of cluster composition is difficult to discern: there is something of a historical impasse between working with the small motives and the need to be systematically complete. For song, certainly, although the detached text provides the necessary formal control, we see here the embryo of what was to become the severe aesthetic crisis of twelve-note song: musical technique and literary expression are beginning to go their own separate ways (a theme which will continue into the final two chapters of this study).

Completing the chromatic, for all its rather limited musical interest, has very little to do with the poem in question. The finest example in the song of where chromatic completion really can be felt to work is predictably echt-expressionistisch. In the 'Langsam' section, bars 38-42, where the clusters formed between voice and instruments, and between Hauptstimme voice and Nebenstimmen trombone, double bass and harp are wonderfully effective, and well positioned within the song. As an example, the five-note cluster (01234) formed between voice and horn is kept invariant in the trombone line, which is then counterpointed against the complement in voice and double bass. (The five-note cluster is between E and G sharp; the complement lacks B flat though of course that pitch is present in the

accompanying chord):

voice :	C B Ab E G	Db A C B Eb
horn:		Gb F
trombone:		Gb Ab G Gb
d.bass :		Eb A Ab Db G D Gb

Finally there is the vexed issue of tonal residue in op. 13 no. 1, the washed-up detritus of Stravinsky's 'brief but brilliant' tradition.⁵⁰ So steeped was he in that tradition that any student of Webern would be shocked not to find traces of tonality around. But, for equally sound historical reasons, they are rare, and we must beware of forcing the issue. Attention has already been drawn to the 'tonal-as-opposed-to-atonal' effect at the end of the first verse of Op. 13 No. 1, a surprise modulation on 'Land'. Other examples will follow in the close readings, particularly in the second verse.

'I think we must not be too anxious about the so-called spelling. Most essential, it seems to me, is simple notation'. So would Webern have read in the footnotes to his copy of Schoenberg's Harmonielehre.⁵¹ Webern, on the evidence of Op. 13 No. 1, is having none of it. Even in his twelve-note music, it was essential for Webern, part and parcel of his precision and fastidiousness, that, harking back to the tonal masters, the direction and implication of notes be indicated by their notation. For example: bar 32 trumpet, descending line, E flat (!)(with E natural in harp) - E flat - D natural: the line is falling, chromatically, so the notated line G flat - F - E is truer than F sharp - F - E; trumpet 42 - 43, G flat - F natural - D natural - E sharp ('so-called spelling'?) surely due to the (tonal-as-opposed-to-atonal) effect of chromatic appoggiatura, on the one hand, contrasting with the presence of F sharp in either a D major tonal-opposed-to-atonal or G sharp tonal-as-opposed-to-semitonal (whole-tone axis) context; finally, compare, voice bar 17 F sharp ('Horch'), in the context of a G sharp (tonal-as-opposed-to-semitonal) axis, with, say, viola 23, a touch of E flat minor (a familiar tonal-as-opposed-to-atonal construct).

Webern's rhythms, finally, will very occasionally show a faint fingerprint of a tonal composer in drag. Trumpet 26 is an example. This line (Ex. 11)

Ex. 11



is surely composed against the background of a 6/4 - 5/3 cadence in B flat (Ex. 12).

Ex. 12



5. Time

Consideration of rhythm in Op. 13 No. 1 must start with the prosodic basis of the poem. Each stanza takes the form of three decasyllabic lines of varying stress, ending with a six-syllable close. Webern underlines the syllabic contrast in verses one and three with marked shifts of texture in the first verse, and tempo in the last, but the close of the second verse is left contiguous with what precedes it. Nevertheless it is the second verse which grounds the song, bringing a stable duration of 3/8, bewegt, with a very distant air of Viennese dance. Around it is one section marked lebhaft and one marked langsam. A conductor's task runs as follows, notwithstanding Webern's constant stops and starts with 'rit' and 'tempo' (T/S = time-signature):

<u>Bar</u>	<u>Tempo</u>	<u>Metronome</u>	<u>T/S</u>	<u>Relationship</u>
1-10 min.	Sehr ruhig	c. 60	3/4	60 crotchets per min.
11-21	Lebhaft	c. 120	3/8	Double (120)
22-37 (=144)	Zart bewegt	c. 48	3/8	48 bars per min.
38-45 min	Langsam	c. 48	3/4	48 crotchets per min
46-48	Schleppend	38	3/4	38 quavers per min
49-51	Sehr gedehnt	72	2/4 3/4	72 quavers per min

These proportional relationships point to a two-stage quickening, a sudden slowing, and then gradual slowing to the end. 'Schleppend' falls somewhat outside the schema as a small pick-up before the slower end. In the Boulez recording these divisions work out as following:⁵²

1-10	(verse 1)	35 seconds	(35)
11-21	(verse 2)	41 seconds	(16)
22-37			(25) (Zart bewegt)
38-45	(verse 3)	59 seconds	(28) (Langsam)
46-48			(13)
49-51			(18)

The gradual increase in the performance's 'experiential time' would appear to contradict the expectation generated by the period of 'bars-on-the-page' stability identified at the 'zart bewegt' of verse 2. The 'readerly' assumption is of an ABA form, while the performance approximates more accurately to an ongoing ABC(DE) pattern. Different kinds of musico-poetic time appear to operate, and it is these more than anything which impose Webern's one possible reading on the poem.

The first verse, perhaps most subtle of all, is in a narrative time which, as Paul Ricoeur wrote, 'escapes the ordinary notion of time conceived of as a series of instants succeeding one another along an abstract line oriented in a single direction'.⁵³ 'Wie wird mir Zeitlos'. The story is told by a free-flowing, recit-like soprano, mostly in middle register, hushed throughout. It is a dark, de Chirico landscape, and, if the scene were to be staged (or the song made into a music video) the singer in my hearing and

imagination looks downwards and a little to the side, but foregoes all large or quick gestures.

The second verse begins, as it were, inside the speaker's head. 'Die vielen Glockenblumen' is dreamlike, with a blue light projected onstage. The time scheme looks ahead to the third verse, in dramatic time, a psychodrama. The remainder of verse two settles into lyricism, back into straight music-time: nothing especially ties the temporal aspect to the text. Of course, within the song this section works perfectly well, as a kind of calm before the storm. A director might be advised to play this scene straight, allowing the soprano to adopt a traditional pose, long-breathed, facial expression changing with the music's demands.

'Nicht weiter will ich' fits into the dramatic reading. Now the voice brings out the poem, a heightened expressionism in dramatic time. The 'schleppend' section is rather like an audience aside explaining that the Day of Death has arrived: from 'Halt!' to 'alt' is thus a shift from full beam to darkness.

This then is a background to the time scheme of Op. 13 No. 1. Any closer observations concerning foreground rhythms will appear in the close readings.

6. Voice and Instruments

With centuries of word-association behind it, the trombone Hauptstimme in the penultimate bar of 'Wiese im Park' indicates, symbolises, and senses the funereal, so closing the song, 'und alles bleibt so alt'. The voice then proceeds to close the eyes opened in the line 'Ein toter Tag schlägt seine Augen auf' by picking on its C natural and taking it down to the 'way-too-low' B natural. The trombone locks itself into a complementary relation within bar 50:

trombone:	Gb	G	E	(013)
voice:	D	Db	F	(013)
harp:	Ab	Eb	A	(016)

Db	D	Eb	E	F	Gb	G	Ab	A
----	---	----	---	---	----	---	----	---

voice

trombone

harp

with the remaining three chromatic notes (Bb B C) around in plenitude. The vocal line is surrounded by Bb ('al-' of 'alles'), B natural ('alt'), and C natural ('auf'), while all three are barely picked out in strings at 49, last semiquaver. B flat actually leaves the song at 49, suggesting perhaps that 'alt' is a wrong-note, tritone version of a V-I line (though see earlier for perhaps a more persuasive reading). Another way of seeing trombone 50 is to tie it in with horn G - F sharp back in 47 doubling the voice's cluster 'schlägt seine Au-', 'Augen auf' in turn interlocking with trombone 47-48:

C Db E F (Fsharp G B flat)

voice

trombone

horn 47-49

Just as important as pitch contour or content here however is the dynamic marking, $pp>$, the shutting of eyes barely open. The opening - closing figure, $< >$, crescendo - diminuendo, is one which Webern has built in throughout the song. It is something of a fingerprint: nearly every part in Op. 10 No. 4 has such a marking. Words in the setting, however, affect our own words in response, and we can interpret these figures as suggesting small emblems of opening and closure. The opening for this final closure can be read back, immediately to 'bleibt', but, perhaps more 'experientially', all the way back to 41 and the weight of activity at 'Halt!', the flurry of glockenspiel which opens the last paragraph. This would in turn tie trombone back to its own line under 'Eitler Fuss, mach', with the shared pitches G and G flat (F sharp!), the E natural of trombone bar 50 at the base of the chord at 40 in clarinet.

The large crescendo to 'Halt!' mirrors that of the opening of the second verse, up to 'Glockenblumen'. This in turn contrasts with the first verse, which is an immediate diminuendo.

Crescendi and diminuendi involve performer freedoms, and for the several markings of $pp<>$ which pepper the score - voice alone has forty-three hairpins of one kind or another - it is an open issue as to how loud the peak of crescendo should be. As with Dickens' or Dickens's, the answer is probably to decide

beforehand, and to remain consistent. It is a rather niggling feature of the Boulez recording, (which I have heard dozens if not hundreds of times, often with headphones), that most of them are done reticently in a 'pure' way of letting the music speak for itself, but then certain 'dramatic' ones (trumpet bar 4, violin 25, trombone 40-41) are brought out in order to point up registral relations. (Thus does, au fond, Kraus' text infiltrate the smallest detail.) An experiment of degree would be in order here. It would be especially interesting to hear all these hairpins overdone: would it sound more 'romantic'?⁵⁴

The instrumentation of Op.13 No.1, the largest ensemble Webern demanded for a solo song, is the mixture of, on the one hand a chamber ensemble (solo strings, woodwind without oboe and bassoon, horn, trumpet, trombone), and on the other exotica, characteristic of its time. As observed earlier, the splash of pointillism from 11-14 looks ahead to the world of Le Marteau sans maître, while the 3/8 'zart bewegt' section is not so far from Mahler. Webern demands fairly peculiar things of strings, while woodwind and brass stay mostly in easy range: in this respect clarinet has some rather dull solos.

As a whole, indeed, Webern's ensemble is somewhat unwieldy. The opening is beautifully done, with each instrument an essential soloist, all contributing to a meditative air. From bar 14 onwards, however, as the music grows more 'chordal', less soloistic, the ensemble lacks focus; this is probably due to the role played by strings, which would ordinarily provide the ground for this ensemble, as at 'dieses war mein Land'. The crescendo from 15-17 is unconvincing, 16 being too fussy in its rhythms: bar 32 I shall return to, while even the big climax at 40-41 is dubious - can a muted double bass truly be expected to compete against tutti woodwind and brass? - and the way in which Boulez manages to bring out harp, booming at 41, fff, is, I suspect, down to the engineers. Again at 46-47 the scoring is fussy to the point where clarity, as much as practicality, has been abandoned. Finally, even with the engineers on my side, I've yet to hear the chord alluded to, in strings, bar 49, last semiquaver, ppp, staccato. The last two bars are beautifully done, the last chord enclosing horn, trumpet and bass clarinet within strings and trombone.

Closer observations concerning the voice follow in section 2.4.1.

2.3 Close Reading

Bars 1-2: 'Wie wird mir Zeitlos'

Around a middle-of-piano range pedal G sharp/A natural, cello, voice sings a descending syllabic setting, with C sharp repeated, a line which bunches around the pedal in this way:

'Wie' E natural C sharp 'wird', '-los'
G sharp - A natural (pedal, vc)
'mir' C natural

with G natural - 'Zeit' - part of a diminished triad with E natural and C sharp, clashing with the pedal as a semitonal cluster (012). G natural is in fact absent from the instrumental surround, while D natural and B flat are absent altogether (they are both found in the next section).

The three accompanying chords are contrasted in sonority - celeste, then strings, then woodwind/brass - and emphasize different details in their content and arrangement. The first, an all-interval tetrachord (0146: 4-Z15), clicks as a painterly splash of colour, off-putting the voice. The second chord clashes with the voice too, and looks forward to several chords in the song in comprising a 'whole-tone plus semitone' configuration (0157: 4-16). A chord like this belongs to the 'tonal-as-opposed-to-semitonal' harmony. The last chord (0147: 4-18) drags voice down to the 'o' of 'Zeitlos', and includes the clash of E flat and E natural scored, however, for soft clarinets. Even so, the resulting formation, including the cello pedal, is still strange, and gives 'Zeitlos' a dark, rather nauseous sound: the scoring of all three chords contains a movement from bright to dark which underpins the song as a whole.

3-4: 'Rückwärts hingebannt weil' ich'

A crab-like vocal line, containing even a BACH transposition, this is, vocally, F natural's big moment: the table of vocal pitches reveals its next appearance in voice not until bar

44, and quite unprepossessing. Clusters abound, with clarinet and trumpet Nebenstimmen building a chromatic complement around voice. So that while voice covers the chromatic between E natural and G natural, clarinet and trumpet together carry on from A flat to C natural. The 'missing' trichord (E flat, D natural, D flat) is covered in the strings, as well as by the trill in celeste.

Clarinet and trumpet encircle voice, while elsewhere, as often in the piece, it is easier to conceptualize this music as layers of events: a splash of colour in celeste, an eerie opening and close in violin and viola, another pedal note in cello. The upper strings are both spooky and spiky, the composing-out of an 0123 cluster into verticals of a major seventh and minor ninth, which reads much worse than it sounds: 'am Steg' ppp, it is all effect. Double bass too, is a harmonic, but cello, bar 4 is reaching expressively over voice and hands over to muted trumpet:

cello: C sharp	trumpet: B B flat
voice: F sharp B flat	F natural G natural G flat

One hastens to add that these are plays of harmonic allusion, a trace of augmented triad and a hint of B flat minor and G flat major. Remember that, for this structure of atonal music, everything is cluster, everything is chromatic completion; so that there is no issue in celeste bar 3, which tickles over the voice with tiny implications of A major/D minor, before spreading out an 0123 cluster into two minor sixths, landing on F natural. It could be said that the trills of cello 1-2 hand over to the trill of celeste 3, which hands its C sharp back in turn to cello. This is of course to listen to the less obvious: voice is necessarily running things, telling the story.

5-6: 'und stehe fest im Wiesenplan'

'Wiesenplan' is an important melodic gesture for the song. It concatenates the shape of 'Wie wird mir Zeitlos' in 1-2, and for various reasons shadows other prominent vocal moments: intervallically in 'Die vielen Glockenblumen', as a combination of interval and rhythmic proportion at 'Sonntag sein', metrically at 'Augen auf', gesturally in 'alles bleibt', then 'al- (-les bleibt) so alt'. Ex. 13 represents a small catalogue of these shapes. The three-note 'Wiesenplan' motive projects itself out to become its

own accompaniment in glockenspiel: F sharp - F natural a transposition of D natural to C sharp, F - C transposing the perfect fourth F sharp - C sharp. The descending line, which initially arises from the three-syllable / - - stress of prosody, is given a highly gestural setting; metre makes it more memorable than, say, 'stehe fest im', immediately preceding. This composes out a semitonal group with its missing pitch present as an accompaniment in cello. The chord, of which cello is alto, is another whole-tone plus semitone construct, G sharp axis with tenor C sharp. It could be read as 'first inversion of a diminished triad (Bb Db E) with the minor seventh (Ab), what jazz would call B flat half diminished, or the seventh chord built on the seventh degree of major or the second degree of minor, in its last inversion, a chord described in Walter Piston's harmony book as a 'tonality-weakening' element.⁵⁵ The notes of this chord are studiously avoided in the two splashes of colour, on harp and glockenspiel, which enclose it: again two vertical events are built on the principle of complementation. The three glockenspiel pitches are all contained in the harp descent. The five harp notes and the tetrachord make up nine, the missing pitches (B, D, and E flat) present in voice (B: bar 5, D: 6, E flat: 7): of these D natural at 'Wiesenplan' is most prominent (the list of vocal pitches reveals that D natural is numerically the most prominent vocal pitch, although in terms of pitch-as-opposed-to-pitch-class the honours are divided, not quite evenly between low and middle range). The last trichord of the harp splash are interesting, being a retrograde inversion of 'mir Zeitlos' with C and G held in common: the whole pentachord is a transposition of voice 1-2 from a C-level to an F-level (C, C#, E, G, mapped onto F, F#, A, C) preserving direction, but in rhythmic diminution. Further to this, glockenspiel extracts in turn its tetrachord from 'wird mir Zeit-', displacing the semitone an octave, and with a similar 't5' transposition. These connections are, for reasons of metre, rhythm, and instrumentation, less pertinent than 'Hingebannt': for foreground rhythms one of the guiding principles would appear to be the avoidance of simultaneity between voice and instruments. The process runs thus: voice derives its foreground rhythmic structure from prosody, while instruments fit in around voice, aiming not to sound simultaneously. This could be set alongside the fundamental principle: avoid repetition (see section 2.1.2 above).

7-8: 'wie in dem grünen Spiegel hier der Schwan'

Ahead of the relative warmth of bar 9, bars 6-8 are notably sparse. Spiky too, especially the way in which voice has to pitch its way around a G sharp fluttertongued pedal in flute. Inversional balance is at work in 'in dem grünen Spiegel', although the line as a whole has fond and not-so-distant memories of E flat. This might explain the peculiar shift in Webern's notation of clarinet - F sharp one minute, G flat the next. Clarinet in bar 7 has an 0347, an inversionally balanced collection which is both a major and a minor triad simultaneously, Forte's 4-17, and what David Lewin calls a 'blue-note' chord.⁵⁶ It inheres there in the vocal line of bars 1-2 again, though lacking the A 'root'. The minor ninth of bar 7 becomes a major seventh in bar 8, little clusters as in the previous clarinet solo in bar 2. Clarinet is doubled beautifully by harp and viola, harmonic and pizzicato respectively. No F and B in this section, then; indeed, the principle here, if any, would seem to be more the opposition between E flat in voice and A natural in instruments, or even a series of circular, inversionally balanced intervals.

Paradigm 1

'-gel'
D
Db
C
B
Bb
G
Gb
F
E
Eb
'Spie-'

Paradigm 2

cl.
C
B
Bb
cl.
A
E
cl.
Db
cl.

B
Bb
Ab 'hier'
F 'der'
Eb
D

9-11: 'und dieses war mein Land'

It's a measure of the very closeted, constricted precision of the music, its novels conveyed in sighs, that, following the squeezed clusters of the vocal line from bar 2 to 8, the mere presence of a whole-tone, with the accompanying paraphernalia of dynamics and the direction 'äusserst zart', can seem a truly large event. In fact the voice is mostly tonal-as-opposed-to-semitonal here, on the G sharp whole-tone axis, and the chords, described in detail earlier, are not entirely off-putting, with the startling A natural high in double bass even forming a cadential tritone (D sharp leading note in voice, A natural seventh) in E major. As pointed out earlier, however, other factors conspire to make this E seem surprising: the vocal line has been solidly flat-side since 'Wiesenplan' and bar 11-13's pointillism is going to reinforce its crossing to the sharp region. The relation of voice to the very cool chord at 'dieses' in bar 9 is interesting. Where voice and violin are G sharp axis, the lower strings and the open G of violin are G axis - they have axes to grind:

C natural B flat (dieses) C sharp (vla) B natural (vc)
F sharp (violin) G natural (vln)

The change of tempo and the pointillistic timbres and textures change the scene instantly, visusally, and the music suddenly looks over towards the bluebells of the second stanza. Celeste opens, combining the shape of 'Wiesenplan' and the 016 trichord from 'mir Zeitlos' in a flourish which is another whole-tone plus semitone group - here all but A natural on the G axis are present, with F sharp the intruder from G sharp axis. Pitch-wise, from there on the passage is all to do with the total chromatic, effortlessly completed by the B flat - E flat of bar 13. This section is clearly mostly to do with metre and colour, cello providing a pedal harmonic, percussion avoiding the first beat, in rhythmic imitation, becoming a steady triple strongbeat. From 12-14 there are two harmonic relations working: one the relation of the major seventh on A and D, the other a minor third shift from perfect fourth G-C to B flat-E flat. This last fourth causes semitonal clashes with A and D, B and E. Foreground rhythms are generally very short, staccato demisemiquavers.

Bars 11-14 present a 'metallic' sound, very modern; and it creates an excellently 'hard' context against which the strings take their mutes off (especially violin at 14), and for voice to waft breezily in. Although violin at 14 belongs more properly to the next segment, it is worth pointing out here that it returns, quasi-serially, to the concerns of celeste bar 11. It now begins, retrograde-style, with the 'foreign axis' F sharp, and follows with four notes on the G axis, the first three taken from the collection of bar 11 itself. From the short note-values of the 'pointillism', and to an extent from clarinet 7-8, the instrumental support has acquired dotted rhythms which eventually pervade voice at the climactic moment, 'Eitler Fuss, mach Halt!', though they are present back at 'fest im Wiesenplan'.

15-17: 'Die vielen Glockenblumen'

Webern here sets himself the task of achieving what for this song to date will be a very big climax within just over two Lebhaft bars. The means of attempting this would appear to be to layer the music more markedly; that through such horizontal complexity the desired vertical energy will occur.

First, the voice in this section enters for the first time its high register, beginning an exciting descent with no pitch-repetition, but composed out of (as pitch-class) a semitone (A flat - G natural) and a cluster (E flat - B natural). It thus lacks two dyads, F natural - F sharp and A natural - B flat. (E natural is found as a trill in bass clarinet.) The two dyads are simultaneously present, in strings. Violin and viola carry on a complex little duo, which then hands over to a curious 'V - I cadence', G natural - C natural, between cello and double bass - the C then becomes a pedal under the next segment. To look at the duo in some more detail, this is their content, their intervals, their chromaticism.

vln. Gb F Db B A D Gb F E Eb Ab: missing G Bb C
 vla. Bb F Ab Eb A Gb E Eb: missing G B C Db D
 interval class: 1 4 6 3 4 2 1 5
 _____ = repetition

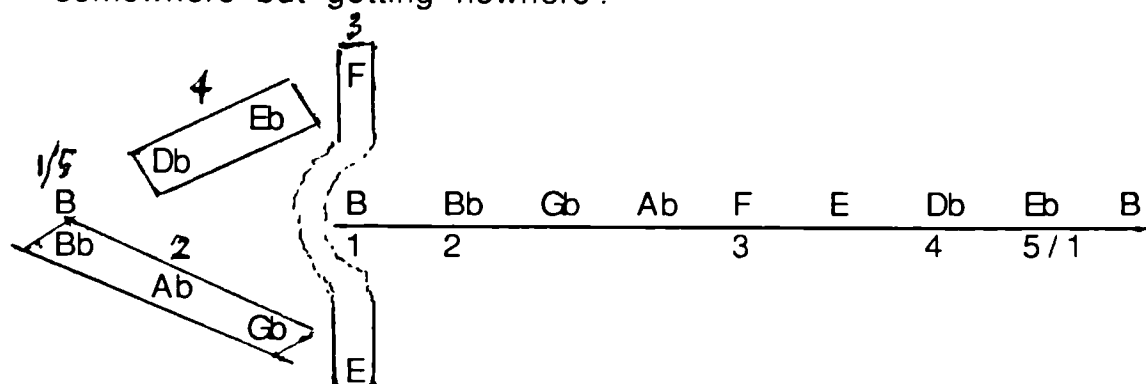
Hence the curious G - C 'cadence', missing notes in both vln and vla, also present in 'Glockenblumen'. Again, the best way in to this awkward duo is probably to set up the simple tonal/semitonal opposition. Violin works out as horizontal interval-classes: 1 (Gb F) 2 2 (Db B A), and following D natural, 1 1 1 1 (Gb F E Eb). Viola has interlocking 2's (Bb Ab, F Eb), and ends with a 1 (D Db). It is also worth pointing out the formation of a D major triad between vln 15 and vla 16, and the repeated vertical major third, F natural, A natural. Notice too the long-term repetition of B natural, A natural between vln and vla 15-16. But these really appear to be surface details, taking second place to the observations concerning voice.

Finally, wind and brass add yet another chromatic layer, this time complete in itself. Bar 16 is especially spiky, B and Bb in brass, trumpet and bass clarinet A and Ab G. Bass clarinet's trill at 15, E and F, holds things together to an extent. But these layers eventually reach their conclusion, in the clustered chord F sharp, G, D, E flat, and Db (01256), with the clarinets a semitone apart as at bar 2. Between cello, voice and the percussion is the familiar 016 trichord, though we can note especially F sharp and G, asserting themselves as important support elements in the accompaniment as at 'dieses'.

17-20: 'Horch und schau'

For the third time, clarinet has a prominent Nebenstimme, a peculiarly bucolic tune which seems to have little to contribute in the way of word association. Centre of attraction here is the relation between voice, a whole-tone trichord on the same (G sharp) axis as the pedal C natural at the bottom of the string bass. The vocal gesture is imitated in violin and viola harmonics. Finally, cello adds an 'eye-opening' crescendo arpeggio in a whole-tone-plus-semitone group (0258) which contradicts the tonal-as-opposed-to-semitonal axis of voice and bass. Cello, however, is short note value, over in a flash, and attention should be drawn rather to the relative security of bass C natural and the harp's repeated A natural B flat. There is a trace of tonality around here, though which key is impossible to discern (even bar 22 might support the possibility of C minor with dorian colouring).

There is a kind of circularity behind the clarinet melody which might have something to do with character of 'going somewhere but getting nowhere':



This octachord lacks this time not two semitones but two tones: G A and C D, symmetrical around B natural - B flat. These notes are concerns of strings and harp, C in bass, A in harp, and G/D a linking dominant into C minor at bar 20 (harmonics again). Glockenspiel picks up the harp ostinato and adds E flat and E from the clarinet pitch pool, bass clarinet transposing that dyad a fifth to A flat A natural. Celeste, finally takes E and B flat from glockenspiel and harp. All these pointillistic interjections are linked, and another short paragraph has closed, back in the world of the first verse. The next section is more of a period (see earlier) running through to bar 38.

21-27: 'Wie lange steht er schon auf diesem Stein'

The change of tempo to zart bewegt announces the return of an earlier, contemplative tone and heralds one of the most musically interesting points of the song. Voice returns to its calm mid-register, after the brief extremities of 'Die vielen' and 'Horch und schau'. The low E flat at 'schon', which can be read backwards as the top pitch of a cluster composed out from 21 to 25 (Eb-Bb), asserts a domination of the low register which will carry through to the D sharp at 'blau'. Viola opens with 'Wiesenplan' Rlt1, and is the first of a few possible tonal-as-opposed-to-atonal readings here:

voice:	Db	C		B		Bb	D	Eb
	Wie	Ian-		-ge		steht	er	schon
vla:		D G Eb		----- Gb D		Db AbC		
bcl:				Gb F Bb Gb		A Db		Ab A C
cl:						G B		G Db
trb:						D Gb		D Ab
vln:					C/Db(tr)			BFBbGb
		'C minor'		'Ebminor'		'G'		back to 'Eb/Ab'

Although the three-part chords in wind entering at 24 soon close the chromatic, the first two 027, the second two 016 and 015, one is struck not only by the degree of repetition around, B flat - G flat cells, but also by the degree of text penetration. 'Wie lan-' is squashed into a vertical in the last trichord simultaneity, while viola and bass clarinet look forward to the flats of 'steht er schon'. A very prominent trombone tonal-as-opposed-to - semitonal line foreshadows the settled G sharp whole-tone axis from 'Sonntag' onward in voice. A repeated D-G fourth between trombone and clarinet is spectacular in this context though it too looks back to the string harmonic at 20. Violin 25 then seems to imitate vla 23, not exactly, as part of a tetrachord (0156) which might look back to the 01256 chord at 17, with G flat ever-present. More immediately it mirrors 'steht er schon' as RI18. Viola 24 is 'Wiesenplan', RI: D natural - F sharp - C sharp :: C sharp - G sharp - C natural. Although the sheer presence of C natural since 17 is remarkable - whatever the status of the other

tonal guesses, what is surely most interesting here is how the music is suddenly pervaded by the text.

Triadic reference continues in voice, 'auf diesem Stein', but A major is rather detached from what went before: what was interesting there was how the underlying 'tonal' pattern would seem a convincing one. The configuration of A major plus E flat makes a connection back to the clarinet line at bars 7-8. A major is manifestly contradicted in the instrumental support. Both C sharp and E natural form 012 clusters, and there is quite a clash between the 'A major-ness' of voice and 'B flat major-ness' of trumpet.

Tiny structures form with the parallel fourths in strings, the C D flat of violin turned round in horn, and horn in turn forming 015 with harp. 'Wiesenplan' (015), t6, appears again in viola, followed by a cluster, while cello has 'diesem', Rt6. With foreground rhythms fairly settled, attention is focussed on associations of text and music.

28-29: 'der Admiral'

Word painting: 'Admiral' (014) can be traced back to (015) 'Wiesenplan' links, if extended to include 'der' (0125). If so, voice has overcome the brief irruption of A major to return to E flat areas. E flat and D are present in viola but as semitone clusters. Cello's eloquent descent with a perfect fifth and minor ninth grows out of pitch-class collection 015. Meanwhile trumpet and violin pick out the butterfly, mostly as mellifluous thirds, ending with a fourth (interval class: 3 4 4 5). Both C and A are repeated in the duo: the overall effect is of a snatch of melody, tonal-opposed-to-semitonal, 'wrongly' harmonised. The complete vertical simultaneities, to take two examples from bar 28, are still reductively clustered: 01457 on first beat, 01478 (symmetrical around trumpet's C) on the last quaver beat. A short transition links through to the next vocal segment.

29-32: 'Es muss ein Sonntag sein'

In this busy link clarinet is yet again Hauptstimme against pianissimo in the other parts. Its tune composes out B natural to D natural after an initial A flat anacrusis, drawing prolonged attention to D flat as an upper pedal. It works in tandem with

cello, while a trio of flute, horn and double bass support. To view these two strands separately, first the clarinet and cello lines are clearly counterpointed rhythmically, and contain a voice exchange:

cl:	Ab	B	C	Db			C	Db
vc:	Eb		Db	C	E	B	F	

so that the semitone Db/C is, both vertically and horizontally, the driving force, with cello adding a motive (E B F) which is 'mir Zeitlos' t4. The cello line is registrally arranged as an inversionsal balance emanating from A flat:

	B	C sharp	E (025)
(Ab)			
	F	E flat	C (025)

The supporting chords studiously avoid D flat and C natural, while providing clusters of their own, depending to an extent upon their peculiar orchestration, low flute and high double bass, to avoid clashing mercilessly. Horn and double bass present a series of semitones with flute fluttertonguing just a hint of E flat major under horn:

hn: F	Gb	F	Ab	G
fl: D	Eb	D	D	Eb
db: F sharp	G	F sharp	A	G sharp

The first of these 014 verticals coincides with the same trichord horizontally in clarinet (Ab B C), their centre of inversionsal balance D flat. This passage is very much cluster-based, with little space around: the ear perhaps would be directed rather towards the soft timbres.

The voice enters after the second of the supporting chords, taking its pitch from the chordal pool rather than clarinet/cello's cluster axis. From 'Sonntag' onwards voice is in the G sharp whole-tone scale. 'Sonntag' itself is clearly the root of the crotchet - quaver rhythm at 37. Either way it clashes semitonally, F sharp with cello F natural, E natural with flute E flat. Bass clarinet meanwhile picks up on 'Es muss ein' and imitates its rhythm with a B flat - B natural dyad which adds another tiny cluster axis to D

flat/C and the chordal clashes. Bar 32 is a small climax, but a big problem.

32: 'sein und'

Bar 32 encapsulates the problems not of this music, but of writing about it, and in some way trying to explain it. It contains in its fleeting moment the historical dilemma to which this essay has often alluded. This music is both simple and very complex, both prophetic and conservative, both harmonic and timbral. If this were a student exercise, or an entry in a competition, this might be one bar where the reader might cap the system with a discrete red question mark.

Bar 32 consists of two notes, G sharp and A sharp, part of a whole-tone axis on G sharp surrounding them. The harmonic support consists of nothing other than a descending set of fourth chords (with obviously some whole tone congruence):

voice:	G sharp		A sharp (B flat in vs)	
	D	Db	C	
chords:	A	Ab	G	
	E	Eb	D	

So far, so straightforward. Next, this is, to coin a phrase, delicately scored. The top line is given to clarinet *mf*, continuing its role as Hauptstimme, while the other lines, for cello and muted trumpet descending, are marked piano but doubled by harp, also piano. Now the trouble starts. Cello, the middle line A Ab G, plays trills a tone above. Celeste, forte, on the semiquaver offbeat, fills in the semitone. So the middle line now reads:

celeste:	B flat		A	A flat
cello:	B		B flat	A
	A		A flat	G

By now all but two - F natural and F sharp - of the total chromatic have appeared in the one bar which, as we have often witnessed, can appear to be the entire artistic mission of this music. However, the story is not yet complete. Beginning in the previous bar, bass clarinet has entered with its own counterpoint.

marked pp leicht rising to p, and at 32 is given the following:

bass clarinet: C B G Aflat Dflat

ending with a perfect fourth which is contradictory to the simultaneous descending fourth chord D G C. This last quaver beat, then, is only two notes from an eight-note cluster, being the hexachord 012567 (6-Z6): G Ab A C Db D. Bass clarinet A flat coincides with offbeat celeste's A flat, but the middle beat of bass clarinet, B and G, clashes - relentlessly? - with the chord Eb Ab A Bb Db, giving the overall heptachord 7-9 (0123468). The first beat of bass clarinet, C natural, ties in to a simple 'white-note' tetrachord E A C D (0247: 4-22), made complex by the cello trill and celeste offbeat (Bb and B: 6-9: 012357). There appears then to be little rationale for the apparent simplicity of one event set against the evident complexity of another, and it may simply be a case of over-scoring: one might easily present a defence of the celeste offbeat and the cello trill on timbral grounds. Here again, in our post-twelve-tone, post-Babbitt state we are set to read too much pitch connection. But I'm not sure. If the purpose of Schoenberg's project in the harmony book was, precisely, to replace the 'bad aesthetics' with a 'good course in handicraft'⁵⁷ then a bar like this, and others like it, would need to be measured technically. Passages in Charles Ives would make an instructive comparison, where technical 'mistakes' can be seen as another manifestation of an underlying transcendental aesthetic. With Webern one is reminded rather of Robert Morgan's belief in such music's 'most distinguishing expressive feature: its very mystery'.⁵⁸

33-37: 'und alles lautet blau'

Voice returns to its middle register with D natural and C natural 'alles' forming upper pedals to an instrumental support taking the /- stress of 'Sonntag' as the ground for a lilting accompaniment. Violin takes Hauptstimme among the instruments here, and there is a sliding seventh chord progression at 'ludet'.

In fact, the minutiae of this calm close to the second verse conceal a complex construction. To begin not with the soloistic lines - voice, violin, clarinet - but with the background support, this can be understood in the manner of antecedent ('alles') and

consequent ('lautet blau'). Again these motives are essentially working out from cluster:

(Voice:	A sharp	D	C	F sharp	E	D sharp)
(	und	al-	les	lau-	tet	blau)
bcl:	G	G flat	B	B flat	E	
vla:	D flat	C	G flat	B		
hn:		D				
db:				E flat	D	D flat C

Horn is clearly picking up from where it left off (29-31), but the main feature is again that already little is missing from a total chromatic in the antecedent, and this is supplied in the more melodic violin and clarinet. So the solos can be measured against this background.

It is possible again here to speak of text-music: there are a few 'Wiesenplan' motives around - violin 33, double bass 35, and the relation of G flat in viola 34 to violin open G natural. Violin is mostly here contradicting the axis of voice by being largely on the G axis:

Violin:	<u>G</u>	<u>C sharp</u>	A	E	<u>G</u>	C	B	B flat	D	A
NB									voice crosses axis at 'blau'	* here
			(<u>x</u> = G axis)							

Clarinet meanwhile (33-34) still seems concerned with the 014 motives discussed both horizontally and vertically at 29-31.

Finally, from 35-36 flute, clarinet and horn have a noticeable series of descending, sliding chords, made up of (from bottom) minor third and major seventh, or as interval content, 3, 11, and 4, or as guitar chord invention Am maj7, G sharpm maj7, Gm maj7, although of course the 'fifth' is absent. The final collection, at 'blau', is quite complex but can be understood as bunching around the dominant - tonic polarity B flat - E flat so:

'Eb':	F#(fl)	G(cl)	Bb(hn)	('seventh' chord)
	D#	(E flat)	voice	('blue-note' chord E flat maj/min)
'Bb':	Bb	D	A (violin)	
	D	Db (double bass)	(B flat maj/min + maj 7)	

The final link through to the big start of the third verse features

a curious D minor triad. The 'seventh' chords go back up to the middle one, on A flat (or G sharp maj 7) then trombone enters with its important last verse colour on G flat - not far from the said seventh chord - and similarly trumpet with A flat itself, but as an upper appoggiatura to a clashing G natural. Inside this duo D minor enters, sliding 'wrongly' to the augmented, and hence whole-tone chord on A flat. So the chord on the last semiquaver of 37 is firmly G sharp axis, with trumpet G natural clashing. As for D minor in strings, it takes its place within a minor third/diminished triad construction:

(from top): Ab F D / A G flat

Dynamics have fallen in order to build up in the next section.

38-41: 'Nicht weiter will ich. Eitler Fuss, mach Halt!'

The first line in voice is declamatory, each note measured and equal. It's also very clearly E major/minor with a C natural upbeat. 'Eitler Fuss mach Halt!' is in this sense equally clearly an A major/minor, and should end with E natural, which presumably makes the tritone D sharp the more jagged.

All this is of course firmly contradicted in the support. The first chord, with the first phrase of voice, contradicts it completely in a chord which seem to be grounded rather in D minor. Set theory explains that this chord (5-22) holds the sliding seventh chords, and including the double bass, to form three tetrachords of pitch-class 0147 (4-18), in a Kh relation.

The 'Eitler Fuss' line is a little more complicated because of all the dramatic instrumental lines which enter. The big hexachord, at 41, is 012467 or 6-Z12. There is a pitch-class cluster, B flat (bcl), B natural (tpt), C natural (tbn), a dyad E natural (cl) F natural (hn), with the fugitive D natural in flute. These notes studiously avoid voice, which is itself by now working its way through the chromatic: 'Halt' is note eight, with C natural and B natural having been repeated as a pair. Trombone fills in the missing notes from the instrumental ensemble (see 2.2.6). With its exciting line double bass merely, so to speak, composes out the cluster 0123678, lacking only E natural, F natural, B flat, B natural, and C natural, all in wind. and with F natural and C natural, also in harp. This is proto-twelve-tone

music. Harp closes the collection, and ends the hysteria, with an F major/minor construct.

42-45: 'Vor diesem Wunder ende deinen Lauf'

Voice here breaks itself up into three fairly distinct registers. A natural in the high register, marked *p*, sticks out so much that it is bound to be seen as an octave displacement of the pitch A at 42. The middle register is a five note cluster from G sharp to C, with an enharmonic change of G sharp to A flat. The low register descends to E natural, recalling a similar 012 ascent at 10-11 to the same pitch class.

In the accompaniment the story is the same, semitone and tone. Already by the end of bar 42 the following cluster has formed: 0123478910, lacking only Gb G ('5 6') and C ('11'). This is clouded to a certain extent by all the effects around: trills in flute and glockenspiel, harmonic and tremolandos in strings. Certainly this is glockenspiel's big moment (it then drops out), its dotted rhythms recalling the earlier pointillistic music at the start of verse two. Trumpet composes out D major/minor then works out a cluster from G up to B flat with E flat as a possible external referent: bar 44 in trumpet has its E flat touch. Incidentally, clarinet's little C B semitone clearly links in to trumpet at 44-45.

It is with celeste at 43 that the non—semitonal begins to assert itself. Its twiddles are all G axis apart from G sharp itself, recalling earlier constructions of whole—tone plus one semitone. It ties in with voice's high A natural.

Meanwhile, the texture has grown ever more complicated with the entry of violin with a G natural anacrusis at 42. This picks up the major seventh '-sem Wun-' from voice and repeats it t3 in diminution. It then does something similar, t3, to 'Wunder' itself. Indeed C Csharp D in violin might also simultaneously be read as 'Vor diesem', t4. F sharp E natural and C natural are all G sharp axis, clashing with celeste, but allied with D F sharp in trumpet 43, and even 'der en-' in voice. Viola and cello follow with a little duet which includes a chromatic sliding fourth descent. Their first dyad Bb Gb forms an augmented triad with violin, in the G sharp axis. Then they both have sliding semitones: G G flat with D D flat. These tie in with '-nen Lauf' to form little 025 trichords. From this we can construct a model for 'Lauf'

itself, a complex structure made up of clustral formations:

CLUSTER ONE:	C	B	cl.
	G	A	trp.
CLUSTER TWO:	G	G \flat	vla.
	F \sharp	F	E voice (deinen Lauf)
	E \flat		trp.
CLUSTER ONE	A \flat	B \flat	trp.

Thus a twelve-tone collection is formed, although the actual simultaneity at 'Lauf' is a complex, and selective 02479 (5-35). 'Deinen Lauf' is accompanied harmonically by the last of the 'sliding-fourth' chords.

It is possible to start being fanciful about text-music, the matter of section IV.1. It has already been observed that, by arriving at pitch-class E natural, the memory of 'Land' from verse one is triggered. Furthermore, this E natural could be understood as 'correcting' the two D sharp vocal line endings at 'blau' (36) which swerved at the last moment from the G sharp whole-tone axis and 'Halt!' (41) which introduced a tritone into an otherwise unimpaired context of A major/minor. Also, 'Lauf', by reaching the low register, prepares for the conclusion.

45-48: 'Ein toter Tag schlägt seine Augen auf'

This section is where the song really ends, before the last three bars provide a slow coda: here it is that the climbdown from 'Halt!' occurs, here the final complexity of linear counterpoint, here the vocal line has come to rest.

46-47 is complex, even fussily so. Voice is now firmly low register: after a crab-like motion around the low D natural, centre of inversional balance in 'Ein toter Tag', and there is a space-filling motion down from G natural to F flat (sic) at 'Augen', closing the chromatic at 46-47. Viola is Nebenstimme to voice, punctuated by chords rather peculiarly scored. Viola is in fact quite considerably higher than voice, and divides registrally itself, with a repeated top dyad:

Db C C Db C B Bb
 F#
 B

The first C and second D flat clash directly with voice D flat and D natural at 'To-' and 'Tag', while the last dyad forms major third with the sliding descent G natural - G flat in voice at 'schlägt sei-'. It's the repeated D flat - C natural which stands out, foreshadowing, by imitation, 'seine Au-', t5. It could also be understood to pick up from violin 42-44, and perhaps even back to the light string writing of the second verse, 32-36. D flat - C natural is shortly to become part of the vocal story down to B natural at 'alt'.

Horizontally, other supporting instruments play semitonal figures, although their vertical coincidence varies. The first chord is a composed-out 01245 cluster (A Ab G F E). The scoring is odd: high double bass, low flute, trombone - all marked forte.

The next two chords form a pair, pp, scored for trumpet, trombone, cello and double bass. Divided into brass and strings they contain clusters 0123 and 0124 (F E trumpet, D Eb trombone, Bb A cello, Gb Ab double bass). Taken together, they form a space-closing motion from 0148 (4-19), an augmented triad plus semitone, to the clustral 0156 (4-8). Note that these two chords studiously avoid the trichord Db C B which is heading the Nebenstimme in viola, and the G natural of 'schlägt'. The last chord, at 47, is reductively a transposition of 0156, t5, recalling a similar relation between voice and viola. The latter is a pentachord, however, with its added note (01256) set off in violin. This time the scoring is divided between perfect fourth/fifth pairs in strings and percussion. The rhythm of 'schlägt seine' refers back to trumpet 44, with which it shares G natural, and looks forward to trombone at 50. The opening semitone G Gb is imitated in horn, marked espressivo. Bar 48 mirrors the eye movement in a decelerating procession of wind chords with celeste off-beats. These begin with the clustral tensions of the last two chords from 46-47 but loosen slightly as they progress. The lines are all decorating the semitones of 'schlägt seine Augen auf', and celeste picks up 'Augen auf' in augmentation:

cls:	B	Bb	G	Ab	G	
cel:		A		F		E
trb:	F	E	Db	B	Db	
bcl.	Bb	B	Ab	G	Ab	
	(016)	(016)	(016)	(014)	(016)	

Finally, the rhythm of 'Augen auf' makes clear the derivation of the D flat C natural motive in viola 45-46. It in turn could be read back to the dotted rhythm in voice at 'deinen Lauf', tying in with the imitation in rhythm between trumpet 44 and voice 47. C sharp is also present in trombone at 48 as a bass note, a detail picked up by double bass in the bar following. The chromatic descent D flat - C natural - B natural provides the frame for voice from 'Augen auf' down to 'alt'.

48-51: 'Und alles bleibt so alt'

The relation of voice's last phrase to the outline of 'Wiesenplan' has already been noted. Suffice it to say here that the opening out to B flat at 'alles', a considerable gesture in the context, can be related back to several previous details: to the shape of 'Vor diesem wunder', to the pitch content of the chord at 46 consisting of the same augmented triad plus a semitone, to the registral concerns of the second verse, and even to 'Schwan' in the first verse. In its immediate context, B flat seems to govern both bar 49 and 50, and arises naturally from 43-47: the music is flat-side vocally which makes the B natural rather surprising. It fills in the chromatic even further, taking the vocal line to its lowest point, but would seem - by its sense of tonal-as-opposed-to-atonal surprise - to recall the relation of the D sharp at 'Halt!' to the A major/minor chord preceding it. In this sense the B natural would return to the concerns of 38-40, thus mirroring the verse structure of an enclosed abba rhyme scheme.

Four chords support the voice with a sparse Nebenstimme trombone linking 'bleibt' to 'so'. This line was discussed in II.6: it remains now to set voice and trombone in their vertical, chordal context. Both first and last chords are clustral, the last especially spiky, the second (in 49) is less so, and the third chord is a simple 016 spread in harp.

The first chord, like the 'forte' chord at 46, arranges itself around a central clashing (pitch-class) semitone, F natural, F

sharp, in horn and bass clarinet. Another semitone, C natural, D flat, occupies the lower area, while a third semitone, A natural cello, B flat voice, is found on top. The resulting hexachord 013478 (6-Z19) holds most nearby formations in a Kh relation. More to the point, perhaps, the next chord (01257: 5-14) is not Kh, but is relatively diatonic, a combination of a fourth chord and 'blue-note' G major/minor, containing B flat, B natural, C natural, F natural, and G natural. Note here that vocal notes are this time contained within the chords: complementation is left to trombone and harp.

The final chord, most fascinating of all, can be said to be prepared instrumentally by trombone, its tenor F sharp and bass E natural an upper and lower fifth to voice B natural, while harp is relatively careful to keep A natural on top, a lower second (tenth) to the upper second at 'bleibt'. So much past music is evoked in the last chord: the upper three notes form an A major triad looking back to 'auf diesem' (voice 26) and the argument of bar 40 ('Eitler Fuss, mach'). The middle strand E flat and G flat, recall the flat—side music of the vocal line in verse three and the start of the second verse. The lowest strand - C natural, F natural, and D natural - recalls the openness of the end of the first verse, and the D natural in bass perhaps recalls the C pedal at and around 17-19. It will be evident by now, however, especially given a nine-note formation, that any number of story lines could be pinned on to the final configuration by its very finality. It is time then to piece together a semblance of coherent narrative running through Op.13 No.1.

2.4 Conclusions

1. Vocal line stories

As I read it there are several strands or stories contained within the vocal line. They will be explained separately, and in a diagram combined. Most of this arises out of, and will form resonances with the close reading. Perhaps a word is in order about analytical procedure: why bother with all the close reading if in the end only the vocal line is going to count? This is a necessary part of the process. One arrives at this music with a

fairly straightforward, superficial reading; one then proceeds to look at things in the greatest detail; finally one returns to the simple reading, considerably enhanced. This is part of the relation of simplicity and complexity in this music, and thus the question, once begged, can stay.

The separate stories are as follows:

(a) A tonal-as-opposed-to-semitonal descent from E natural to C natural and then B flat. This operates in the first verse, and returns in the third. The first verse is bounded vocally by an octave transposition of pitch E natural, at 'Wie' and 'Land'. E natural descends through D natural at 'Wiesenplan' (which derives an important rhythm from 'hingebannt', a trichord which introduces B flat), D natural at 'grünen Spiegel', through C natural and B flat at 'dieses' (recalling B flat at 'Schwan'). E natural then loses out in the second verse to a shift of tonal axis. When the vocal line, from 'Sonntag' onwards is back in G sharp axis, D natural picks up, leading from D natural C natural at 'alles' 33-34, through C natural 'ende' 44 to B flat 'alles', 49. The lower E natural from 'Land' has by this point reappeared, but as part of story (b), which, it is important to note, is not an ascending motion to 'meet the descending motion halfway' (at B flat) but which concerns the story under the lower E natural.

(b) A semitonal ascent to E natural and down to B natural. This is again a first verse/third verse event. It starts with C sharp 'Zeitlos', divides the verse at 'Wiesenplan', then rises through 'war mein' to 'Land'. This story, like (a), fades into the background for verse two, though it provides the cell for 'Admiral'. The second verse ends low, with D sharp at 'blau', part of story (c). Story (b) reappears at 'Lauf', 45, and descends through E flat 'toter' 46, 'Tag' 46, to the D flat (of 'Zeitlos') at 'Augen', 48. This last is however now an upper chromatic neighbour note to a new, low C natural at 'auf' 48 ('Augen auf' recalling the important rhythm of 'Wiesenplan'). This in turn now mirrors the story of (a), from E natural ('Lauf') down to C natural (rhyming 'Auf'). At 49—50 'alles bleibt' prepares again for that C natural, descending through D natural and D flat, but the last note, 'alt', is 'way too low', and a new note, B natural. Like the D sharp at 'blau' 36 (and 'Halt!' 41) it belongs at the same time to story (c).

(c) The counter plot, G sharp, D sharp. These polarities dominate the second verse. A flat, 'Die' 15, leads down to G sharp, 'schau' 19, countering the octave descent of verse one E natural, t4. The 'dominant' of G sharp, E flat/ D sharp then governs the remainder of the verse: from 'schon', 25 to 'Stein' 27, then finally, after the G sharp whole tone axis has banished D sharp, reappearing as the D sharp of 'blau' 36. This then transfers back up the octave to 'Halt!'. The two pitches are notably absent at the close of the song, though B natural, 'alt' 51, can be seen as a 'third' to the pair. The foreground detail of octave displacement at 'Wunder' can be tied to A flat/ G sharp as an accented upper chromatic neighbour note.

(d) Several mid-register semitonal or clustral stories. Various semitonal formations form the bulk of the word-setting. These include:

1. B-A-C-H-like crab formations, as at 'Rückwärts hingebannt' 3-4, 'Wie lange steht er schon' 21-25, 'der Admiral' 27-28, 'vor diesem Wunder ende' 42-44, 'Ein toter Tag' 45-46.
2. Blue-note' major/minor chordal formations, as at 'Spiegel hier der Schwan' 7-8 (E flat major/minor), 'auf diesem' 26 (A major/minor), 'weiter will ich' 39 (E major/minor), 'Eitler Fuss, mach' (almost A major/minor), 'alles bleibt so' 49—50 (B flat major/minor).

(e) The G sharp whole-tone-axis story, running from 'dieses... Land', 9-11, through 'Horch und schau' 17-19, to the passage from 'Sonntag' 31 to 'lautet' 35. This eventually merges into stories (a) and (b).

These stories are brought together in a diagram illustrating the vocal line (Ex. 14).

2. Themes in 'Wiese im Park', with reference to Pfitzner

Let us return to the earlier observation, that 'Wiese im Park' is a veiled love song from Kraus to Sidonie Nadherny, and now counterpose this with the other germane element of the poem as song. Its date is 1917, and no European could not have been

thinking mostly of the war. Webern himself had fought, and though there is no 1812 Overture in his oeuvre, and Webern's dotted rhythms are those of Mahler and Schoenberg rather than a portrait of marching armies, the war is nevertheless a crucial and necessary background, at least the themes of war.

The key moment of the early third of the song is the last line of verse one, 'Und dieses war mein Land'. As said earlier, the song creeps along, following the narrative then, almost of a sudden, it changes completely. If Webern writes a novel in a sigh, then this moment is a wash, a distillation of late Romanticism. It is instructive to set this moment alongside another song, one more overtly concerned with the theme distilled in Webern-Kraus' line 'Und dieses war mein Land'. In 'An die Mark', composed in 1904, Hans Pfitzner set a poem of Ilse von Stach-Lerner (transcription included with song scores), a member of Die Brücke, a formative influence on German Expressionism. It ends:

Dies Land, da Wunsch und Hoffnung selig sind, -
und doch in ihrem rätselvollen Wesen
von stiller Traner niemals zu erlosen -
Dies Land ist meine Heimat und ich bin sein Kind.

In the setting Pfitzner easily attains the chord at 'dieses' in Webern - at bar 59, for instance - but it is rather the result of bringing together the paraphernalia of advanced harmony - pedals, chromatic nonharmonic tones, mixed scalic patterns. What's interesting in the comparison is rather to see how easily Webern slips into the world of Pfitzner, especially in Pfitzner's orchestral arrangement, and that this is triggered by the word 'Land'. Here is a small moment expressive of the nerve-point at the collision of poetry and musical modernism. And this in turn is something closely related to Webern's writing the song in 1917, at a time of war.

For without the attention to such details - analytical, structural, in the background, whatever - Webern's is a setting of Karl Kraus, just that, and no more. Like so many stories, so many songs, it ascends to a climactic point, and falls again. The Trakl cycle, which Webern was writing around this time, zooms in to the moment represented by 'Halt', holds it, and writhes in it. For the most part, however, Webern's is a genial setting, especially at the core: by the end it has not plumbed the depths which the

musical correspondence seems to strive for. Alongside its complexities are simplicities, in the relation of instrumental ensemble to voice, and with its prophecies, of pointillism and vocal expression, are its backward glances, in harmony and rhythm.

Op. 13 No. 1 is Webern's sole published setting of Kraus - he sketched several others - and perhaps ultimately the problem lay in the very idea that songs could somehow be connected intimately to poetry. Schoenberg, following Wagner, was moving much more in the direction of musical, and music-textual, prose. Ironically, the Kraus Webern so admired was not the poet of 'Wiese im Park', but the aphorist and satirist of Die Fackel. Because Webern saw Lied as intimately bound up with Gedicht - itself a deeply conservative stance - the song touches a different, private, inward Kraus. It is for this reason that 'Wiese im Park' remains not so much song as text-music as a poem with film music.

CHAPTER THREE

Song and Time: Towards the Analysis of Time in Op.14 No.5, Webern setting Georg Trakl

Are they all like that, the men of genius? There are a great many artists here who hammer away at their trade with exemplary industry; in fact I am surprised at their success in reducing the matter to a virtuous habit; but I really don't think that one of them has his exquisite quality of talent. It is in the matter of quantity that he has broken down. Nothing comes out of the bottle; he turns it upside down; it's no use! Sometimes he declares it empty - that he has done all he was made to do. This I consider great nonsense!¹

Success with strangers, Baumgarten informs me, resides in never asking a question of them that can't be answered without thinking, and then being wholly attentive to the reply, no matter how pedestrian. 'You remember your James, Kepesh - 'Dramatize, dramatize'. Get these people to understand that who they are and where they're from and what they wear is interesting. In a manner of speaking, momentous. That's compassion. And, please, display no irony, will you? Your problem is you scare 'em off with your wonderful feel for the complexity of things. My experience is that the ordinary woman in the street doesn't cotton to irony, really. It's irony, really, that pisses her off. She wants attention. She wants appreciation. She surely doesn't want to match wits with you, boy. Save all that subtlety for your critical articles. When you get out there on the street, open up. That's what the streets are for.'²

The task of the author is, either to teach what is not known, or to recommend known truths by his manner of adorning them; either to let new light in upon the mind, and open new scenes to the prospect, or to vary the dress and situation of common objects, so as to give them fresh grace and more powerful attractions, to spread such flowers over the regions through which the intellect has already made its progress, as may tempt it to return, and take a second view of things hastily passed over, or negligently regarded.³

This chapter aims to extend the discussion of song to the most difficult area for music writing, that of time. This is bad enough for music without a text; but how should one aim to describe the temporal aspect of the concatenation of music and words, in song? What does it mean to 'time' a poem, to impose a time-frame on the words of a page? When people read poems, they enter a different, endless, contemplative time: all sorts of thoughts can take place. Not so in music. When someone reads a poem, there's give and take, up and down, stop and start. Not so in music, which is fixed, notated. Most of all, a song means something in time, and the way in which it seeks to do something to the possible meaning of a poem, that meaning 'set', is through time. It is this final problem, the most difficult and slippery, which will form the prime concern here, in a particularly potent collision of words and music between Georg Trakl and Anton Webern. Looking back, the cycle of songs which make up Op. 14 can be understood, according to the critical axiom of the better the poem the better the song, to be among Webern's best: but even beyond such crude generalisation, it will emerge through this discussion that there are other, more precise reasons for regarding it as just so.

The analysis which follows proceeds, rather like that of the first chapter, in a manner which may at first appear unusual. The reader should bear in mind throughout that what is being presented has to do with the sense of time, and how this relates to the question of what a particular song is about. As such, it is no different to the others.

The novelist Mark Ambient, in Henry James' short story 'The Author of Beltraffio', described by Frank Kermode as being 'virtually allegorical',⁴ attempts to 'give the impression of life itself':

This new affair must be a golden vessel, filled with the purest distillation of the actual; and oh how it worries me, the shaping of the vase, the hammering of the metal! I have to hammer it so fine, so smooth; I don't do more than an inch or two a day . And all the while I have to be careful not to let a drop of the

liquor escape! When I see the kind of things Life herself, the brazen hussy, does, I despair of ever catching her peculiar trick. She has an impudence, Life! If one risked a fiftieth part of the effects she risks! It takes ever so long to believe it. You don't know yet, my dear youth. It isn't till one has been watching her some forty years that one finds out half of what she's up to! Therefore one's earlier things must inevitably contain a mass of rot.⁵

Ambient then adds in summary that 'Life's really too short for art - one hasn't time to make one's shell ideally hard', which approaches ultimately the dichotomy posited at the head of Chaucer's The Parlement of Foulys:

The lyf so short, the craft so longe to lerne,
Th'assay so sharp, so hard the conquerynge⁶

but where Chaucer is crisp and succinct, Mark Ambient is attempting to express, through a luxurious symbolism (the characteristic Jamesian largesse), exactly how one might understand that, within the 'lyf so short', craft is nevertheless something which will take 'longe to lerne'. Beyond the starkly static truths of life and art - 'it is art that makes life'⁷ - Henry James here suggests something both more dynamic and pertinent within that truth. The opposition which James posits will lead to a consideration of the temporal element in Webern's Op. 14 No. 5. In James this dichotomy concerns the relation of work to talent.

Were Robert Schumann to wander into the late twentieth century and declare, allowing for any possible sartorial anachronism, 'Hats off gentlemen, a genius!', he might be met with a reply, of high post-structuralist disdain, 'And how would you know?' He'd get asked the MENSA score. It would now seem a weirdly naive thing to say, lacking any reflexivity, any sense of irony. Hannah Arendt, in The Human Condition,⁸ preserved a different kind of idealised third dimension, action, alongside labour, the struggle for survival, and work, the achievement of leaving a mark on things. Talent is capacious, democratic: we are all of us talented in our own way; but making talent work depends, as Mark Ambient realized, upon putting the graft in beforehand. Talent without work can produce mere indulgence.

Furthermore, in Schoenbergian fashion, there is a possible inversion, the other side of talent, its consequence. A single event in life - birth, death, success, failure, marriage, divorce - may appear to work through in a particular time; as might be said, in consequence of a crushing disappointment, some months ago, 'Well, I think I've finally got over that'; that event in fact goes on working, so that years later that event can be seen to have dictated things since its occurrence, to a much greater extent than was seen at the time. This can be true of work, Arendt's labour: without an initial spark, work can lead to boredom, and may well appear futile. This aspect was well caught by Philip Larkin: having posited the famous question 'Why should I let the toad work/ Squat on my life?',⁹ years later, when asked how the image of the toads had arisen, replied, ironically, 'Sheer genius'.¹⁰

A novel instinct with the opposition of talent and work, rather than their circularity, is Henry James' first, Roderick Hudson.¹¹ It follows the cultivation by an elder dilettante, Rowland Mallet, of the precocious, undiscovered, young talent Hudson. Before leaving for Europe, Mallet is addressed by Hudson's employer Mr Striker of 'Striker and Spooner, counsellors at law':

I suppose you are a brilliant young man, very enlightened, very cultivated, quite up to the mark in the fine arts and all that sort of thing. I'm a plain practical old boy, content to follow an honourable profession in a free country. I didn't go off to the Old World to learn my business; no one took me by the hand; I had to grease my wheels myself, and such as I am I'm a self-made man, every inch of me! Well, if our young friend is booked for fame and fortune I don't suppose his going to Rome will stop him. But, mind you, it won't help him such a long way either. If you have undertaken to help put him through, there's a thing or two you had better remember. The crop we gather depends upon the seed we sow. He may be the biggest genius of his age; his potatoes won't come up without his hoeing them. If he takes things so almighty easy as - well, one or two fellows of genius I've had under my eye - his produce will never gain the prize. Take the word for it of a man who has made his way inch by inch and doesn't believe that we wake up

to find our work done because we have lain all night a-dreaming of it; anything worth doing is devilish hard to do.¹²

Milton Babbitt, in the Wisconsin lecture series, tells an anecdote about the first Schenkerian emigrés to arrive in the United States:¹³ their reluctance to tackle the analysis of music by Brahms on the grounds that the task was simply too difficult seems infused with the slow but sure thinking of Mr Spooner. Against this, in music analytical terms, might be posited the figure of Schoenberg, who could see in Brahms an underlying idea, and who had his own reasons for entering into the field of theory and analysis, based upon his own role as vanguard composer.¹⁴ In the James novel, Mallet is again berated, this time in Italy by the protégé Roderick Hudson himself:

I think that when you expect a man to produce beautiful and wonderful works of art you ought to allow him a certain freedom of action, you ought to give him a long rope, you ought to let him follow his fancy and look for his material wherever he thinks he may find it. A mother can't nurse her child unless she follows a certain diet; an artist can't bring his visions to maturity unless he has a certain experience. You demand of us to be imaginative, and you deny us the things that feed the imagination. In labour we must be as passionate as the inspired sibyl; in life we must be as regular as the postman and as satisfactory as the cook. It won't do, you know, my dear chap. When you've an artist to deal with you must take him as he is, good and bad together. I don't say they're pleasant creatures to know or easy creatures to live with; I don't say they satisfy themselves any better than other people. I only say that if you want them to produce you must let them conceive. If you want a bird to sing you mustn't cover up its cage. Shoot them, the poor devils, drown them, exterminate them if you will, in the interest of public morality: it may be morality would gain - I daresay it would. But if you suffer them to live, let them live on their own terms and according to their own inexorable needs!¹⁵

This then is the dichotomy which confronts Rowland Mallet, and Roderick Hudson proceeds from it towards sentiment and melodrama. Taking leave of James, it is probably safe to surmise most people think of having resolved within themselves the dichotomy of work and talent in an evenhanded and judicious combination. But Gemütlichkeit, creature comfort, and inner calm are not fecund conditions of musical modernism, particularly in the volatile sphere of German Expressionism, typified by the music of Webern before and including Op.14 (1917-21) and the poetry of Trakl, up to his suicide on the Eastern front in 1914. For us too, the impending and inevitable truth of death and futility casts a shadow over attempts at reconciliation, leading to delusion, ennui, and alienation. The grisly comedy enacts itself. Something of this seems to underlie the following extract from Paul de Man's essay, 'The Rhetoric of Temporality', as it gathers together the discussion of still another dichotomy, that of allegory and irony:

irony comes closer to the pattern of factual experience and recaptures some of the factitiousness of human existence as a succession of isolated moments lived by a divided self. Essentially the mode of the present, it knows neither memory nor prefigurative duration, whereas allegory exists entirely within an ideal time that is never here and now but always a past or an endless future. Irony is a synchronic structure, while allegory appears as a successive mode capable of engendering duration as the illusion of a continuity that it knows to be illusory. Yet the two modes, for all their profound distinctions in mood and structure, are the two faces of the same fundamental experience of time. One is tempted to play them off against each other and to attach value judgements to each, as if one were intrinsically superior to the other. We mentioned the temptation to confer on allegorical writers a wisdom superior to that of ironic writers; an equivalent temptation exists to consider ironists as more enlightened than their assumedly naive counterparts, the allegorists. Both attitudes are in error. The

knowledge derived from both modes is essentially the same; Hölderlin's or Wordsworth's wisdom could be stated ironically, and the rapidity of Schlegel or Baudelaire could be preserved in terms of general wisdom. Both modes are fully de-mystified when they remain within the realm of their respective languages but are totally vulnerable to renewed blindness as soon as they leave it for the empirical world. Both are determined by an authentic experience of temporality which, seen from the point of view of the self engaged in the world, is a negative one.¹⁶

De Man's essay can be and is invoked in such various contexts that it is possible to lose sight of its titular concern: 'the rhetoric', yes, but 'of temporality'. The way in which the modes of allegory and irony are understood to contain a built-in aspect of the temporal is germane to musical thought. Milton Babbitt, for instance, notably insisted upon understanding the twelve-tone system, so often envisaged as a matter of pitch alone, if one which may be extended to the rhythmic domain, to be, on the contrary, 'immanently temporal'.¹⁷ The idea that pitch and time are inextricably linked finds its echo in De Man's championship of allegory over the romantic symbol:

The relation of image and substance in symbol is one of simultaneity which, in truth, is spatial in kind, and in which the intervention of time is merely a matter of contingency, whereas, in the world of allegory, time is the originally constitutive category.¹⁸

In 'The Rhetoric of Temporality', and symptomatic of a relatively recent critical tradition, the ascendancy of symbol over allegory, a 'negative self-knowledge' and a 'tenacious self-mystification', is understood by De Man to have commenced in the late Eighteenth Century. This then coincides with the beginnings of romanticism which, in the critical tradition alluded to, is thus interpreted as having generated everything which followed, including modernism. In this scenario modernism is suspected of having constituted the extension of a rupture already begun rather than the rupture itself; and who has not so wondered upon encountering the kind of poetry which Webern was eventually to adumbrate in

the settings of Hildegard Jone?:

Is romanticism a subjective idealism, open to all the attacks of solipsism which, from Hazlitt to the French structuralists, a succession of de-mystifiers of the self have directed against it? Or is it instead a return to a certain form of naturalism after the forced abstractions of the Enlightenment, but a return which our urban and alienated world can conceive of only as a nostalgic and unreachable past?¹⁹

Finally, for the moment, it is important to bear in mind that the term romanticism carries various resonances in the German language that does not carry over into the English. So familiar is Schlegel's Athenaeum fragment - 'Romantic poetry is a progressive, universal poetry...' ²⁰ - that it is possible to overlook the confusions over the term romantic which were present at the time for Schlegel, such that romantischer Roman was the highest term of praise available for his criticism, reserved for such luminaries as Shakespeare and Cervantes.²¹ Eichner pointed out further the discrepancies surrounding the word Roman, understood to mean specifically the novel, though not Novelle, kept for short story. 'The borderline between the Roman and the Novelle was even more fluid in those days than it is now'.²²

The dichotomies suggested so far - work and talent in Henry James, allegory and irony in Paul de Man, and the ambiguity attendant upon the word and idea of Roman and romanticism - all these are intended as a preparation for the following statement, which is the most important and penetrating comment made on the music of Webern. This in a sense would have to have come from Schoenberg who, in the manner of creator-critics, would here be describing partly himself. The passage in question takes the form of a series of dichotomies, and is Schoenberg's foreword to Webern's Op. 9 Bagatelles for String Quartet:

Think what self-denial it takes to cut a long story so short. A glance can always be spun out into a poem, a sigh into a novel. But to convey a novel through a single gesture, or felicity by a single catch of the breath: such concentration exists only when emotional self-indulgence is correspondingly absent.²³

Even in English, the sentence turns upon itself at the halfway point, and this effect works more clearly in the original, with a retrograde beginning with 'Aber'. In **Fig 1** the German original has been graphically arranged to bring out this effect. In this, the systole to the heartbeat of Schoenberg's 'Aber' - one big but - is followed by a diastole which effectively demands not only the Op. 9 of Webern, but also a song like Op. 14 No. 5.

Fig 1

Man bedenke, welche Enthaltbarkeit dazu gehört,
sich so kurz zu fassen.
Jeder
Blick
lässt
sich
zu
einem
Gedicht,
jeder
Seufzer
zu
einem
Roman
ausdehen.
ABER:
einen
Roman
durch
eine
einzige
Geste,
ein
Glück
durch
ein
einziges
Aufatmen
auszudrücken.
Solche Konzentration findet sich nur,
wo Wehleidigkeit in entsprechendem Masse fehlt.

Schoenberg, Mödling, June 1924: Webern, Op. 9, 1913.

Webern's music is nothing if not about the disparity between time heard and time felt, and the generation which picked on Webern as mentor produced a series of dichotomies which adumbrate the

point. Stravinsky in the Poetics of Music suggested ontological and psychological time, Pierre Boulez had smooth and striated time, and, most famously perhaps Karlheinz Stockhausen offered clock time and experiential time. Jonathan Kramer, with all sorts of schemas, temporal strategies, temporal linearities, has in The Time of Music taken such thinking to a certain form of conclusion: the task here is to see how the dichotomy can be understood to work in a single Webern song.²⁴

Schoenberg presents the Webern Bagatelles as a series of balances: look becomes poem and sigh novel; novel becomes gesture and bliss breath. In Paul de Man's terms Webern is clearly an ironist, but one who in Schoenberg's terms packs whole novels into the smallest gesture. De Man also balances Schoenberg's central reference, the novel, der Roman, against irony. As the Nineteenth Century is the age of the great fat novel - Tolstoy, Dickens, Proust - as well as the aphorists - Mallarmé, Baudelaire, Nietzsche - so too is it the age of Wagner, Bruckner, Mahler, against the miniatures of Schumann, Chopin and late Brahms. Webern's achievement hinges on the possibility that this dialectic is putatively resolved. Paul de Man admonishes, towards the conclusion of 'The Rhetoric of Temporality':

We can conclude with a brief remark on the novel, which is caught with the truly perverse assignment of using both the narrative duration of the diachronic allegory and the instantaneity of the narrative present; to try for less than a combination of the two is to betray the inherent gageure of the genre. The real difficulty starts when we allow for a novelist who is a fully-fledged ironist as well as an allegorist and has to seal, so to speak, the ironic moments within the allegorical duration.²⁵

Pure coincidence, but in using the metaphor of 'sealing' an ironic moment, de Man provides an entrée into Op.14 No.5, whose climax occurs at the word besiegelte. As shall be seen, this meant a particular thing for Georg Trakl; what Webern had to do in Op.14 No.5, and indeed always was doing, was, so to speak, to seal allegorical duration within ironic moments. So how? The method here will be to examine the ironic aspect of the song, its conciseness, then to focus on its the allegorical aspect, its

longeurs, such as they can be. Is there then something which holds the song together?

Blick, Seufzer, Geste, Aufatmen

Frankfurt Radio in 1932 broadcast Schoenberg describing the problems involved in the construction of extreme brevity:

'Alle welch dich suchen' is an extraordinarily short song: only twenty-five bars long. Now, according to my observations, the conditions pertaining to the construction of short pieces are the following: one must be wary of setting up materials that may call for development, since it is unfeasible to grant them any extensive development in only a few measures; besides, one must provide each tiniest element - as in an aphorism or lyric poetry - with such a wealth of relationships to all other component elements, that the smallest reciprocal change of position will bring forth as many new shapes as might elsewhere be found in the richest development sections. The various shapes will then be as in a hall of mirrors - continually visible from all sides, and displaying their mutual connection in every possible way.²⁶

This represents a discursive elaboration of the Op. 9 preface: 'besides' functions here as 'but' did previously. Eight years later, and writing in Spain, the train of thought is essentially the same: on the one hand, a short piece stays short - and Schoenberg himself invokes poetry and the aphorism - so that development is barred; while on the other hand, a wealth of relationships is suggested within the short space of time, creating an impression of 'the richest development sections'. This remains the land of sighs implying novels.

What has disappeared between Mödling and Barcelona is the scale of metaphor. It is a sure sign that this is the clock time equivalent of the Op. 9 experiential time that Schoenberg includes a bar-count for his Op. 22 song. There are shapes in a hall of mirrors, foreshadowing Allen Forte's 'magical kaleidoscope'.²⁷ but the clutch of metaphor, the vehicles of the metaphor's tenor - look, sigh, gesture and breath - have all been discarded for

technical materials and elements. In accounting for the ironic, short-term aspect of Op. 14 No. 5 it is surely the metaphoric version which meets the need: it is not so much a case of 'setting up materials' as their limitation, their compression.

James Fenton in a poem speaks of a bombed city:

It is not what they built. It is what they knocked down.
It is not the houses. It is the spaces between the houses.²⁸

This is not merely a question of Webern's silence, that characteristic hush. Op. 14 No. 5 has very little sheer rest, the odd breathing-space here and there. Most immediately pertinent to any sense of time in the song is that it sets an already aphoristic text, of Trakl, and that Webern gave it metronome mark 104, a Sehr lebhaft which rather casts doubt on his estimated time of one minute. In terms of the Op. 9 preface there would seem to be little time for Konzentration, let alone Wehleidigkeit. In this song a remarkable and even disturbing asymmetry between voice and context can be both seen and heard. Like the crude cinematic effect of a person slowly walking against a chaotic visual backdrop, the instruments are abuzz with activity while voice traces a careful rhythmic line. Without pitch, this has to be understood both rhythmically and metrically as not only fastidious but conservative:

Fig. 2

Die Blaue meiner Augen ist erloschen in dieser Nacht,
Das rote Gold meines Herzens. O! wie stille brannte das Licht.
Dein blauer Mantel umfing den Sinkenden;
Dein³ roter Mund besiegelte des Freundes Umnachtung.

In accounting for the compression of the song it is the aphoristic text which defines its extremities: Op. 14 No. 5 consists of sixteen bars with one bar of instrumental introduction. Within

this there is the possibility of eighteen notes in any given bar, down as far as clarinet bar 5, the fastest notated music in the piece, and trills. Action at the semiquaver value is decisive in the instrumental texture of the song which, against Trakl, is tripartite against a poem which is firmly two-part. In Webern a busy first line is followed by a slower section, ruhiger from bar 8 to 11, but slowing already through rhythmic inactivity at 6 to 7.²⁹ Moldenhauer comments on Webern's estimation of one minute for the song as a whole that 'in his own copy of the published score, Webern gave the duration of the whole work as fifteen minutes, but the timings of the individual songs fell three minutes short of that total'.³⁰ The notated score bears only a peripheral relation to this. Clarinettists seem to regard bar 5 as mere bravado, while sopranos tend to rush the last line, worrying over the C natural to the detriment of dotted rhythms. (Is there another song in a soprano's repertory which starts so high?)

There is a further asymmetry between voice and instruments in their sense of metre. There is, as Boulez suggests,³¹ something of Pierrot lunaire in Webern's Trakl cycle, the nearest being probably Schoenberg's clarinet-led 'Der Dandy'. Webern appears to resist the kind of plays around the metre described in David Lewin's article on vocal metre in Schoenberg:³² voice in Webern is closely allied to metre, since metre is so closely based on text. All the instrumental parts are also closely tied in to the bar lines, even one so risqué as clarinet bar 4. Rhythmic trickery amounts to very little: soprano floating down over an oom-pah support in bar 2, bar 3 sharply cut to bar 4, rhythmic gap-fill between voice and instrument at 14-15, and some two-against three at 9-10. There is, as has been stated, very little light inside the texture once the song has begun, and there is little of Schoenberg/Lewin's metrical counterpoint: it is as though flow is constantly braking at the metrical level of the bar.

Webern's is a futile task: he can of course never set all the connotations of Trakl's short poem. Again, to emphasize the knot of Webern and irony, Rose Rosengard Subotnik on Webern's silence:

The pointillism of Webern represents not only the end of Schoenberg's efforts to retain the propositional relationships of classicism but also the marked incursion of silence into precisely the musical style

which is most often said to imitate modernism. Here, too, as George Steiner's work suggests, one can find analogies with natural language - in the extent, for instance, to which musical silence constitutes a sealing off of the means to communication - and especially, analogies with modern linguistics. Certainly there is a striking resemblance between Webern's systemization of musical discontinuities and structuralist analyses of language. Even more than Stravinsky's neoclassicism, which by making music its own subject suggests the transformation of music into a metalanguage, Webern's music evokes a sense that music and language, once defined as truth-bearers through their capacity to embody connections, are finally converging on some common metalanguage.³³

This suggests a first conclusion for this song, from the perspective of extreme brevity, a kind of proto-Beckettian 'sealing off of the means to communication'. Perhaps it recalls Hans Keller's references to Webern's 'sado-masochistic creative character',³⁴ and concerns the dissolution of op. 14 no. 5 in to Trakl's Umnachtung, derangement. A final reference to Paul de Man:

Irony is unrelieved vertige, dizziness to the point of madness. Sanity can exist only because we are willing to function within the conventions of duplicity and dissimulation, just as social language dissimulates the inherent violence of the actual relationships between human beings. Once this mask is shown to be a mask, the authentic being underneath appears necessarily as on the verge of madness. When we speak, then, of irony originating at the cost of the empirical self, the statement has to be taken seriously enough to be carried to the extreme: absolute irony is a consciousness of madness, itself the end of all consciousness; it is a consciousness of non-consciousness, a reflection on madness from the inside of madness itself. But this reflection is made possible only by the double structure of ironic

language: the ironist invents a form of himself that is 'mad' but that does not know its own madness; he then proceeds to reflect on his madness thus objectified.³⁵

'A reflection on madness from the inside of madness itself': the ironist - in this case Webern - invents a form of himself in this case the song Op.14 No. 5 - which is 'mad' - Georg Trakl had died a schizophrenic - and from there presents a reflection on madness objectified - music circa 1919.

Gedicht, Roman, Gluck

'The statement has to be taken seriously enough to be carried to the extreme'. According to Boulez, for Stravinsky:

style was not so much a preoccupation as a game, if we understand game in the widest sense of 'play' - an activity of the speculative intelligence based on the inherent need for diversion. Play is sometimes amusing, but it can also be deadly serious, since it questions the necessity of creation.³⁶

Boulez' game may be compared with de Man's gageure: in writing novels ironists entered an 'inherent gageure', and, taking the business here, of song, with some seriousness, it may be time to up the stakes, and to ask through it the simple question: why bother setting a text? And if not this text, why not another: Kraus, Trakl, Rilke, Brecht ... the telephone directory? Boulez is here as ever deeply suspicious of Stravinsky's neo-classicism, the 'transformation of music into a metalanguage' in Subotnik's terms, but for this purpose Boulez' phrase 'the (musical) literature of the past' can be read as referring to '(usually poetic) texts to be set':

In the last resort 'play', 'the game', simply amounts to one huge quotation: we are back in Alexandria, and even in that library that somehow still survives the flames. Moreover, if this with the literature of the past is designed simply as a series of shock effects, it loses its interest. As soon as one period has been

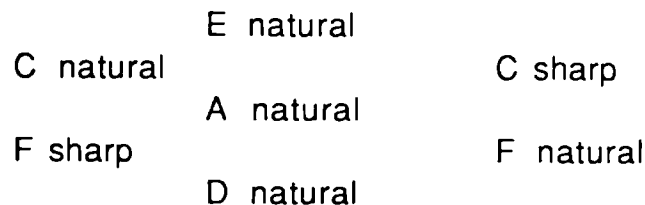
appropriated another must be selected, and then another, mechanically, until the supply has been exhausted. This inexorable repetition brings us to the moment when history has been finally 'resumed' - or rather turned into a 'synopsis' - and the need to bring it up to date is no longer felt. At that point there is nothing for it but to forget the historical heritage that has been so inquisitorially inspected and rifled, more from ennui than in any spirit of irony.³⁷

Victor Zuckerkandl, in the chapter of Man the Musician entitled 'Words and Tones in Song' drew similar conclusions, from the perspective of song itself. Zuckerkandl makes two conclusions on the relation of music and text, first that 'we come closer to the facts (with which a song confronts us), understand them better, if we assume not that tones are messages sent from within us to the external world (which they would be if they were expressions of emotions), but that in tones our inwardness itself goes outside and encounters itself outside - that tones serve not to communicate our feelings but to help us share actively in what is said'.³⁸ He considers this to be insufficient: but does not want recourse to the theory of feelings, which he has already contested. His second conclusion is a generous one, that song enables people to discover 'unity' and 'authentic togetherness',³⁹ and from this he develops a second conclusion, ending like Boulez with an acknowledgement that songwriting may involve an element of play, but unwilling to let it stand at that:

the formal theory justifiably denies any link between words and tones as far as meaning is concerned, and interprets melody purely in terms of tonal relationships. but this theory breaks down because it does not go beyond the superficial aspects of the word-tone correlation, and overlooks the deeper aspect - the opening of new layers of reality and meaning. The definition of music as a 'game' (in whatever sense of the term) and of homo musicus as a variety of homo ludens misses the essential.⁴⁰

The story of Webern's Op. 14 No. 5, what it's about, is to be found in the vocal line, which carries the text. Where the poem is

bipartite, the song is in three sections, but with none of the sense of return of ternary form. The song is firmly linear, heading towards one big moment at besiegelte, before subsiding into Umnachtung. The first line is, for the voice, a movement towards Nacht and might be pictured as an inversional balance:⁴¹



By being centred on the final A natural of Nacht in bar 5, with an appoggiatura from B natural onto A natural for 'in...Nacht', bars 4-5, this displaces bar 2 an octave down, although bar 2 is itself so high, fast, and immediate that it hardly registers, in both senses of the word (for the listener, and for the soprano). Also, for supporters of tonal residue in classical atonality, there is a heady descent through B natural, G sharp, E natural, to B natural, all as dominant to the A natural of Nacht. The space-filling motion from Augen to Nacht is clear. It is possible to visualize interval-class seven in the perfect fourth from G sharp down to D flat in bar 3 transposed a major third down in the strong-beat perfect fifth from E natural to A natural in bars 4-5. It seems plausible, especially given his guess concerning the duration of the song in performance, that Webern intends a big ritardando 'into' Nacht.

In the first line soprano picks up from clarinet C natural on the first beat of bar 2; clarinet then inverts soprano's B natural - G sharp descent, as G sharp - B natural. All this will be crucial at besiegelte, the goal of both Trakl and Webern. Soprano begins the second line- in absolute contrast to the first - very low, but again a semitone under clarinet immediately preceding. The second line divides in three: a bar, at pace, of diminished seventh; two bars of whole-tones, during which the tempo slows down; then a semitonal two and a half bars which again slow down. The middle one of these can be understood as dividing the octave into augmented triads, in a progression from B natural - A natural, already noted at in...Nacht, E flat - D flat, Herzens, and finally, G natural - F natural, O! wie. Taken together they form one of the two whole-tone scales.

In line two there is much internal repetition; variation through transposition:

* rote Gold meines: D flat - E natural
stille brannte: C sharp - E natural
 * ist erloschen: D flat - C natural - E natural - F natural/
stille brannte: C natural - D flat - E natural - E flat
 * rote Gold meines: D flat - G natural
Herzens: D flat Q!: G natural
 * Herzens: E flat
das: E flat

It is worth noting that the two displacements of octave, B natural, bars 2-4, B flat, bars 5-11, have together returned to an 'obligatory' central vocal register, which will again be drastically stretched in the last line. For a clearer view of the second line, a background can be derived from the interlocking fifths of the first:

(first line)(G sharp/ D flat; E natural/ A natural)

(second line)

G natural	F natural	
	C natural	E flat
		B flat
	C sharp - E natural	

This smooths out the spikes, at least conceptually.

The B flat which concludes the vocal second line manages to sound surprising in a manner reminiscent of the tonal effect of the surprise modulation. How does this occur among such spikes? From bar 7 onwards there are tonal-as-opposed-to-semitonal (whole-tone) streams. It can be taken back to the whole-tone identified at in...Nacht:

Stream 1: (B - A)	E flat	D flat	G	F	E flat
Stream 2:			C natural		B flat
Stream 3: (mixture)			C sharp		E

The last two lines of the poem are one in the song. Trakl's third

Trakl's last line is in Webern echt-expressionistisch; soprano hitting the high C (clarinet 2!), and Mahlerian dotted rhythms in abundance (from clarinet 3-4, and locally violin 12 - bass clarinet 13 - voice 14-15). Jagged intervals, it should now go without too much saying, always imply tonal-as-opposed-to-semitonal registral streams, and these are clear here:

Stream 1: (B flat D natural)
Stream 2: B natural

(F natural) G sharp - A natural - C natural - C sharp - (E natural)
F MAJOR/MINOR A MAJOR/MINOR

The very last phrase, into Umnachtung, recalls an old

configuration:

Freundes Umnachtung

D - D flat - C natural - B natural

Die Bläue meiner Augen

B natural - B flat - A natural -
G sharp

giving the vocal line that Finnegan's Wake touch. Locally, however, all manner of event detracts from this concept: thorny intervals (1, 11, 13) all around clearly suggest something nasty and miserable, and the final B natural is stark in its depth and short duration: it hardly screams out, 'Here's the pitch-class we started with' (which the jolly positive interpretation implies). Still, there may be some attraction in seeing C natural and B natural as some sort of metaphor for the vocal narrative outside the central concerns of A natural and B flat, Nacht and Licht.

It would appear that Webern, as musician, is always thinking about cadence: each phrase seems end-directed, heading toward the end of poetic lines. This is not so for Trakl, rid of rhyme, and constructing poems as a series of cross-references to the same themes - 'serial poetics'. If there is rhyme in a poem like 'Nachts', from Sebastian im Traum, it is at the left-hand side of the lines:

Die Bläue meiner Augen ist erloschen in dieser Nacht,
Das rote Gold meines Herzens. O! wie stille brannte das Licht.
Dein blauer Mantel umfing den Sinkenden;
Dein roter Mund besiegelte des Freundes Umnachtung.

Colour connections, blau and rot, as well as the possessives, meiner, meines, dein, dein: these connections are clear, whereas in the verbal space following these internal 'rhymes', anything goes. The first two lines, for all their structural similarity, are semantically inverse, meiner Augen looking out, meines Herzens on the inside; erloschen puts out the light, which shines in brannte of the second line. The contrast of length between lines two and three is striking, a poignant space after Sinkenden.

Indeed, what is peculiar about the fusion of Trakl and Webern in this song is that where the Trakl scholar would almost certainly lecture on the centrality of colour symbolism in 'Nachts' - blue in particular being one of the commonest words in Trakl

throughout - Webern, concerned with cadence and, it would appear, wanting to tell a good story, passes over this crucial dichotomy of blue and red in favour of Nacht and Licht, common romantic symbolism and not especially expressionistic.⁴² Another case in point is Sinkenden: a big Trakl reference passed over in Webern for the rare Trakl term besiegelte. Sinkenden is clearly a reference to Trakl's childhood drowning episode. The story goes that the young Trakl wandered into a lake and just kept going: his little hat was followed at the water's surface in order to find him. Where besiegelte is a one-off for Trakl: the only other 'seal' is Siegel in 'Abendspiegel', in the similar line: 'Ein roter Mund, ein ratselvolles Siegel'. 'Sealed' connects to both fate, as in Untergang ist besiegelt, and to the familiar, 'sealed with a kiss', found in 'Nachts' in nightmarish form with the red mouth of the last line. Indeed Dein, and all the faint air of repressed sexual knowledge, may find its focus in incest, the one archetypal image in and of Trakl. So, one reads Trakl very differently to how one hears this song. Of course, it is simple to spoil this lively, reader-in-the-text party with the drab reminder that, composing in 1919, Webern would hardly know Trakl's entire oeuvre with only Gedichte and Sebastian im Traum in print, no biography, and Trakl only five years dead. Thus does the neutral level become dirty through a confusion of poesis and esthesis. Or does it? Speaking in some abstract, theoretical way, there is still something to be gained from positing the question of whether song, the fusion of tone and word, contains at all times a degree of Paul de Man's 'blindness'. It will be apparent from this discussion that Webern is 'blind', as all text-setting must be, to the full story of Trakl, and that as a reader he approaches Trakl from a different, musical aesthetic. This latter would appear to be why a study of Trakl need not refer to Webern's as a particular reading. Institutionally, the German department will have little time for Webern, though in this it is misguided.

The great question for song analysis, especially in an atonal context, is to decide how much emphasis should be placed on the vocal line, being in the most direct relation to the text. However, in music such as this, and largely due to organic chromaticism, almost every point made so far can be contradicted by the instrumental texture. It would run entirely against the drift of this analysis if suddenly the music were simply de-texted. The trichordal segmentations which follow are not offered, in the

manner of Stephen Gilbert's thesis as an 'analytical outlook for twentieth century music'⁴³ but simply as a hold on compositional detail. The degree to which such a severely taxonomic method can in fact account for the events of the piece, both in its dramatic gestures and small details, is surprising, and a salutary reminder of what 'composing with the tones of a motive' can entail.

The method adopted here is simple: a semitonal context such as that of the instrumental texture of Op. 14 No. 5 will always set the semitones off against another interval. The investigation begins with (014). This is not to say that several other significant trichords do not contribute: the vocal line at bar 6 utilises (0369), the diminished seventh, while clarinet bar 5 begins with (048), the augmented triad. Whole-tone configurations (0246..) sometimes appear, though as has been pointed out, these function more in registral terms as a consequence of the semitones. A striking exception is soprano's approach to the high C natural (026). (012) and (013), the latter being horizontally the smallest combination of semitone and tone, are left out because they are fairly easily read off the score, and their fecundity should be apparent.

Trichord 014

This appears often in the song as part of 'blue-note' configurations. For instance, the symmetrical set 0347, can be characterised as x major/minor.

Vocal appearances: ist erlosch-, dieser Nacht, meines Her-, stille brann-, dein blauer, Mantel-sink(enden), umfing den, besiegel-, - siegelte, des Freundes.

Horizontal instrumental appearances: cl.2, cl.3 (F#, G, D#; G, D#, E), c1.6-7, c1.12 (Bb, A, C#; A, C#, C), c1.15-16, vln.3 (C, Ab, G), vln.6-7 (G#, A, F#, F)(B, D#, D), vln.9, vln.15; vln.17 (G#, A, F). bcl.1 (F#, F, A), bc1.4 (G, G#, E; E, G, Eb), bc1.4-5, bc1.8-9, bc1.12, bcl.13 (B, Eb, C), bcl.14 (F, D, C#; C#, E, C), bcl.15 (F, F#, A/ F#, A, Bb), bcl. 15-16, bcl.17.

Vertical appearances: bar 1, fourth quaver; bar 2, third crotchet; bar 3, second crotchet, cl./vln.; bar 5-6 (G, E, Eb, C) bcl./cl.; bar 6: (A, G#, C) cl./vln.; (A, Bb, Db) cl./voice; (G, G#, B) bcl./vln; (D, Db,

Bb) bcl./voice; (Bb, B, D) bcl./voice; (G#, B, C) bcl./vln.; bar 7: (Bb, A, F#) cl./vln.; (A, Db, C) vln./bcl.; (Db, Bb, A) voice/cl.; bar 8: (C#, C, A) vln./bcl.; bar 9: (F, F#, A) bcl./vln./cl.; (C, C#, A) vln./voice; bar 11: (Bb, D, C#) voice/bcl./cl.; (B, Bb, G) voice/ cl./ bcl.; bar 12: (A, C#, C) voice/ vln.; (A, G#, C) voice/vln.; (C#, Bb, A) cl./vln.; (D, C#, Bb) cl./bcl./vln.; bar 13: (E, F, Ab) cl./voice; (E, F, C#) cl./vln.; bar 14: (C, C#, E) vln./bcl.; (C, C#, A) vln./cl.; (C, A, G#) vln./cl.; (C, B, Eb) vln./cl.; (Eb, F#, G) cl./voice; bar 15: (C, B, G#) voice/vln.; (G, B, G#) cl./vln.; (F#, A, Bb) voice/bcl.; (F, G#, A) vln./bcl.; (B, G#, G) voice/cl./vln.; (B, Bb, G) voice/vln.; bar 16: (F#, A, Bb) vln./voice; (E, D#, G) cl./vln.; (Ab, G, E) bcl./vln./cl.; bar 17: (Eb, E, G) bcl./vln.; (E, G, G#) bcl./vln.; (B, C, G#) voice/vln.; (B, C, Eb) voice/bcl.

Trichord 015

Like the following trichord, this often appears as a perfect fourth or fifth along with a semitone.

Vocal appearances: erloschen

Horizontal instrumental appearances: cl.2-3, cl.4, cl.5 (C, G#, C#; C#, A, D), cl.6-7, cl.7-8, cl.13, cl.14 (Eb, G, G#) (G#, C#, A); vln.I, vln.3 (C, Ab, G), vln.6, vln.7 (B, D#, E), vln.8, vln.12 (Eb, E, G#), vln.13, vln.17 (E, G#, A). bcl.2, bcl.3-4 (C, B, G), bcl.14 (E, C, B), bcl.14-15 (B, F#, Bb) bcl.15 (F#, Bb, F)

Vertical appearances: bar 2, second crotchet (G#, C, C#) cl./bcl./vln.; bar 3, last crotchet (B, C, G) bcl./vln./voice; bar 7, second quaver (B, Bb, F#) cl./bcl./vln.; bar 7 (Bb, A, D) cl./vln.; bar 8 (C#, C, Ab) vln./bcl.; bar 9 (F, A, Bb) bcl./ vln.; (F, Gb, Bb) bcl./vln.; (Gb, F, C#) vln./bcl./voice; (F, C#, C) bcl./voice; (G#, C, C#) cl./voice; bar 9-10 (E, G#, A) voice/cl.; bar 11 (Eb, B, Bb) voice/cl.; bar 12 (D, C#, A) voice/bcl.; (Bb, A, F) voice/vln.; (A, C#, D) voice/cl./vln.; (A, C#, G#) voice/cl.; (A, Bb, D) bcl./vln.; (D, Bb, A) voice/cl.; bar 13 (E, F, A) voice/cl.; (B, Eb, E) bcl./cl.; (B, F#, G) bcl./vln.tr.; (A, C#, D) voice/ vln.tr.; (G, D, Eb) voice/vln.tr.; bar 14 (C, G#, G) vln./cl.; (C#, C, A) cl./vln.; bar 15 (B, Bb, F#) vln./bcl.; (G, G#, C) vln./cl.; (C, B, G) voice/vln./cl.; (C, G, G#) voice/cl.; bar 16 (D#, E, Ab) cl./bcl.; (A, Ab, E) vln./cl./bcl.; (D, D#, G) voice/cl./vln.; bar 17 (B, C, E) voice/bcl.; (E, F, A) bcl./ vln.; (Eb, E, G#) bcl./vln.; (C, G#, G) voice/bcl./vln.;

Trichord 016

Shares similarities with 015, but always including tritone.

Vocal appearances: in dieser, brannte das Licht, dein roter Mund (be)-sie-; Horizontal instrumental appearances: cl.1 (E, B, Bb; E, B, F tr.) cl.13 (E, A, Bb); vln.1 (Eb, D, Ab), vln.2, vln.3 (C, G, F#), vln.4, vln.12 (Bb, Eb, E; G#, G, D); bcl.1, bcl.3 (Eb, A, E; A, E, Bb), bcl.4 (Eb, A, E), bcl.11, bcl.11-12 (C#, G, G#), bcl.13-14 (C, F#, F); Vertical appearances: bar 1 (C#, D, G) vln./cl.; (Bb, B, F) cl./ bcl.; (Ab, D, A) vln./bcl.; (C, C#, F#) bcl./cl.; bar 2 first crotchet beat cl./bcl./vln.; (Bb, B, E) cl./bcl./vln.; (Bb, A, E) voice/bcl.; bar 2 (G#, D, G) voice/cl.; (G#, D, Eb) voice/ bcl.; (D, Eb, A) vln./bcl.; (E, Bb, B) bcl./vln.; (D, Db, Ab) voice/vln.; (B, E, F) cl./vln.; (B, C, F) vln./cl.; (Db, C, G) voice/vln.; (Db, C, F#) voice/vln.; bar 4 (A, Bb, E) vln./voice; (Bb, Eb, E) vln./voice; (E, F, Bb) voice/vln. ; (D, Eb, A) cl. /bcl.; bar 5 (Eb, E, A) voice/cl./bcl.; bar 6 (G#, G, D) vln./ bcl.; bar 7 (Db , C, F#) bcl. /vln.; bar 8 (C#, C , G) voice/vln .; (Ab, A, D) bcl./cl.; (F, E, B) cl./voice; (D, C#, Ab) cl./bcl./ vln .; bar 9 (C , F , F#) voice/bcl./cl.; (C , F#, G) voice/cl.; (C#, G, G#) voice/cl.; bar 9-10 (G#, A, Eb) voice/cl.; (E, Eb, A) voice/cl.; bar 11 (D, Eb, Ab) voice/ cl.; bar 11-12 (C#, G, D) bcl./voice; bar 12 (D, G#, A) voice/bcl.; (Eb, Bb, A) vln./ voice; (E, A, Bb) vln./cl.; (G#, D, C#) vln./cl.; (D, A, G#) vln./voice; (C#, C, G) cl./vln.; bar 13 (A, Ab, D) voice/vln.; (C, F#, G) bcl./voice; (C, F#, C#) bcl./vln.; (Eb, D, A) vln.tr./cl.; bar 14 (F#, G, C) voice/vln.; (Bb, B, F) cl./bcl.; (B, C, F) vln./cl./bcl.; (F#, G, C#) voice/bcl.; (C, C#, G) vln./bcl./cl.; (G, G#, C#) cl./bcl.; bar 15 (F#, G, C) bcl./ cl./voice; (C, B, F#) voice/vln./bcl.; (F#, F, C) cl./bcl./vln.; (C, B, F) vln./voice/bcl.; bar 15-16 (B, Bb, E) voice/cl.; (Ab, D#, D) bcl./cl./voice; (D, Db, G) voice/vln.; (E, D#, Bb) cl./voice; (F#, G, Db) vln./voice; bar 17 (C, B, F) voice/vln.; (G#, A, Eb) vln./bcl.

In the broadcast concerning his Op. 22 on Radio Frankfurt, Schoenberg commented:

with only one motif it is possible to fashion an unlimited number of pieces, all of them totally different from one another; that in this context the motif need be nothing more than a building stone, and that the only thing that matters in this respect is the manner of its structuring. Even so, it is not quite

immaterial that such a changeable shape should exhibit a certain trait which will circumscribe its use. By the same token, one would not wish to build a fortress with playing cards, or make a hayloft of ashlar-stone, or use bricks for a house of cards to say nothing of a castle in the air.⁴⁴

The aphoristic texts which the musical expressionists were drawn to begat, as Schoenberg makes clear, the kind of tiny, finical motivic writing which this taxonomy suggests. Against this, however, it is necessary to put the other side of the aesthetic coin: what is then occurring to a poetic as open and screamingly engaged as that of Trakl, approaching his final years? What kind of service is it to 'Nachts' to be served up in a setting so grotesquely closed and constricted? One answer - the easy one - is to say that, despite all the manic detail, Webern is merely aiming for an effect, an air of general hysteria, like a sketch for one of Lulu's dangerous liaisons. Analytically, then, the answer goes something like: through complexity does one discover an enhanced simplicity. One's most naive response remains the truest. Motivic detail is subordinated to harmonic impression and the fast-ticking metronome.

Another answer takes on board the fact of these songs as songs. This setting is not merely a collection of artfully connected trichords, but trichords with textual resonance. Even within the listing of (014), (015), and (016) some formations would seem more important than others, suggesting divisions within the whole, a sense of voice-leading (a term which means in song not only 'a sense of line', but also that it falls to voice to be, as text-carrier, the primary leader), and instrumental Haupt- and Neben- Stimmen. The omnipresence of text, actually there in the voice, thus serves to transform the paraphernalia of this music and its analysis - the repeated motives, the developing variations, canonic entries, retrogrades and inversions, and transpositions - into miniature Wagner operas, the atonal song circa 1919.

Once again, what follows picks up on Edward Cone's remark, already quoted and gladly repeated, a comment which is fittingly teleological, if not eschatological:

In the last analysis, there is only one literary

analogue rich enough and complex enough to come near serving as a model for accompanied song, and in adducing it I promise that it will be the last one. It is the mixed form par excellence: the nameless genre of Ulysses. Here Joyce's protean persona moves in and out of the thoughts of his characters; here narrative, dramatic, and esoteric techniques are combined; here conscious and subconscious persistently interpenetrate one another. Joyce was, as we know, a trained musician, and his novel is an opera in words.⁴⁵

Having begged the question, it is unfortunate that Cone chose not to stay around for an answer; for having invoked Joyce in this way, in whichever tones of reverence, and then to leave it at that, can seem to reduce the 'revolution of the word' from Ulysses through Work in Progress to Finnegan's Wake into a kind of erratic madness, never truly to disturb the comforts of academic prose. In so doing, it serves to reinforce the idea that modernist art never needed modernist criticism.

In the analysis which follows the motivic content is effectively given a text, the text being derived from the vocal line. (This is quite different from the project of melopoetics, whose task can be understood as the discovery of other, parallel texts, or the construction of new ones.) Rather, it is more an extension of what happens in the Wagner opera: the story, which is carried by the voice (this is why the vocal line is always ultimately supreme), dictates the appellation of leitmotives (fate, love, sword, whatever), and carries finally through to the instrumental texture. The same happens in the atonal song. So, the ironic 'madness' of Trakl/Webern is projected onto a timescale which is heavy and deep. Allegorically, Webern's (vertical) temporal brevity contains a wealth of (horizontal) text-association, directed towards the expression of madness or, simply, towards expression.

Georg Trakl 'Nachts'. Anton Webern, op.14 no.5

bar 1

voice:

clarinet: [das rote Gold meines] Blaue - die t-nachtung]

bass-clarinet: [wie stil-] [Mund besiegel-]:[dieser Nacht]

violin: [in dieser]t4 Augen
[besiegel-]t6 (014-015)

bar 2

voice: DIE BLAUE MEINER

cl: [-sie- (besiegelte)]

er-(erloschen) - Au - (Augen) - Die (i.e., voice R)

bcl: [O! stille brannte]

[blauer]t5 (dein blauer Mantel)

vln.1 t5

vln: [roter Mund]:[rote Gold]

bcl. + vln. [O! wie stille brannte]

bar 3-4

voice:AUGEN ISTERLOSCHEN

cl.: [Dein roter - brannte - wie O! - (das Licht t3)

rhythm: Dein roter Mund...

bcl.: [brannte das Licht] ist er- [Umnachtung - Freundes]
[-loschen]

[-nes Herz-]

vln.: [rote Gold t1] [Umnachtung] Blaue meiner [Nacht - Licht

(c1.2) [sinkenden] - Herz]

[Nacht - das
- Herz]

cl. + bcl. + vln.: Sinkenden - dein roter Mund - Umnachtung

bar 4-5

voice: IN DIESER NACHT (Blaue (ist er-t5) meiner)

cl.: -gen (Augen)

bcl.: [besiegelte]Rt5 [brannte (Nicht) das] -nes (O!) Herz-

vln.: [Augen - Blaue meiner: Sinkenden] dieser t2

bar 5

cl.: [Umnachtung] (outline): cl.1 - voice 1 (Die)
[-tel Umfing] (048) **t4**
[O! stille] **t1**
[in.....Nacht]
Augen

bar 5-7

voice:DAS ROTE GOLD MEINES HERZENS
cl.: Nacht die- in [ist er **t3**]
[rote]
[-nachtung] **t1**: [des Freund-] etc. [Licht]
bcl.: rote **t1** ist er-
[besiegelte des] **lt1**
[Umnachtung **t1**]
vln.: [besie - roter Mund] Nacht ser-die [in dieser Nacht **t5**]

bar 8-11

voice: O WIE STILLE BRANNT DAS LICHT
(in ... Nacht **t4**)
(ist erloschen 0145 - 0134)
(in die- (ser)) **t4**
cl.: ist er **t3** rote **t1**
[dein roter] - [-loschen **t4**]
bcl.: brannte **t4**
[-gen ist **t6**] wie
vln.: [besiegelte] **R** [umfing den] **Rt1**
[bcl.15 **R**]

bar 11-13

voice: DEIN BLAUER MANTEL UMFING DEN SINKENDEN
(-le brann **t1:t2**) (Herzens **02 - 01**) (-ue meiner Au)
(dieser Nacht **RI**)
cl.: -le brann Man-(tel) - den Licht Sinken- [wie...brann]
[Augen **R**] [Freund besiegelte]
bcl.: Mantel [stille brannte] Dein blauer **R**
[-ner Augen **t5**] Sinken-
rhythm: dein roter Mund
vln.: (brannte das Licht)**R** [Augen] dein roter [-des Umnachtung] cl.3-
4

bar 13-15

voice: DEIN ROTER MUND BESIEGELTE
cl.: Sinkenden **R** Freundes **t5** be-gelte roter Mund be-
bcl.: [um- Mantel] Dein blauer
(**014-015**)
besiegelte **t3**(gelte-besie)
vln.: -sie-sie-sie- Dein blauer **I1**
or stil-sie-stil-sie- (cl.1 **R**)
(**sff** rhythm: wie stille)

bar 15-17

voice: DES FREUNDES UMNACHTUNG
(Die Blaue meiner Au-) **RI**
(Licht -er Mantel)
cl.: [O! brannte] (-nachtung **t4** and rhythm)
bcl.: [brannte **t6**] -siegelte **RI t4**
[bcl.: O! wie **R**] (bcl.: -ser Nacht)
vln.: -siegel **t3** besiegelte **t4** (bcl.besiegelte)
dein roter Mund **R**

CHAPTER FOUR

THE TWELVE-NOTE SONG: OP. 23 NO. 1, WEBERN SETTING JONE

1. Introduction

What does it mean, writing a twelve-note song? Are not the thematic freedom of poetry in general and the formal freedom of much modern poetry in particular needlessly constrained by twelve-note technique? One's understanding of a twelve-note song is likely to be that of a poem on the one hand, with its stories and word games, and on the other hand of twelve-note music, with its rows and operations. If the two things ever do merge to form the unity of song, then it is going to be only in a general sense, so general that it may not seem worthwhile.

This chapter works through this issue by examining Webern's Op. 23 No. 1, which sets a poem by Hildegard Jone, and ends by suggesting that the twelve-note song did indeed constitute for song a cul-de-sac. In other words, for example, if one were to teach songwriting, the twelve-note song would be an unnecessary assignment.

The question posed at the beginning strikes at the heart of a certain strand of twentieth century music - and visual art - in which technique became a central concern, above the concern of relating directly to a world outside that music. It was perhaps most notoriously Adorno who saw twelve-note technique as a fatal swerve into rational subjugation: in the words of Ulrich Schönherr, 'the final mimesis toward the rational domination of nature by instrumental reason'.¹ The poetry which Webern chose to set as a twelve-note composer represented, and attempted to return to, that very nature which technique subjugated. This need not be a matter of philosophy or theory: music history itself had progressed in a particular direction, but was in Webern's songs (qua song) confronting again the world which it had abandoned. More on Adorno's view of this complex matter will emerge in the chapter's conclusion.

Webern himself in his letters is as ever breezily unaware of any knotty aesthetic point: he is clearly delighted by Jone's poetry, and at the same time is growing in confidence with Schoenberg's technique. There is no discernible friction between

the two points. This is made all the more difficult a dilemma for musical readers of the final quarter of the century because the music of Webern now arrives under the weighty baggage of that music theory which began with twelve-note music under Milton Babbitt in the late 1940s. Put bluntly, the theory is very complex - it takes a long time to understand a single article of Milton Babbitt - while Webern's statements are quite simplistic, if not wide-eyed. 'I only want to quote your words', wrote Webern in 1934, while composing Op. 23 No. 1, "'That we are not alone on earth, is due only to the light.'" How could one say it more beautifully?'² Such naivety jars with, and perhaps constitutes of itself a riposte to the theoretical enterprise. If, as has been suggested earlier, the nearest verbal equivalent to the music of a song is the text it sets, then this idea receives in the twelve-note song its most forcible challenge.

The dichotomy posited in the twelve-note song is composed out in a recent monograph of Kathryn Bailey.³ The kind of tension represented by the polarity of music and poetry themselves works on several levels in this book. First, there is the level of reception, at the very heart of which lies the belief that:

Anyone analysing unfamiliar music is predisposed to see as more significant either those features that are idiosyncratic or those that show evidence of the continuation of tradition. The analyst who concentrates on the idiosyncracies of a work will judge it to be unconventional or even revolutionary, while the one who sees familiar axioms behind the innovations will perceive the same work within a traditional context...Ideally, a work should be seen from both perspectives. (p. 2)

The book ends by making clear where in this political/legal divide the author has stood:

I said earlier that, whereas ideally a work should be considered from both historical and idiosyncratic points of view, the weight of Webern analysis has tended to fall on the side of the idiosyncratic. I hope that the foregoing study may in some way help to

strike a balance. (334)

A second critical issue duly emerges from the first, that of intention. Here the pull is between Webern's being 'naive in many respects' (331), but confronting nevertheless the complex expectations of the historical forms - canon, and (in a rather different sense) sonata form, variation, and the smaller forms - the illustration of which is the book's main concern. Here Webern's naive intention runs into commonsense reception, an example being Bailey's criticism of Webern's practice of regarding P0 as a kind of tonic.⁴ Bailey comments:

One has to suppose this practice to be based on the premise that a reprise will be heard because the series of rows is recognized. However, since this assumption is open to argument, significant questions arise concerning the degree to which tonal patterns must be aurally distinguishable in order to be effective and, in consequence, the extent to which tonal metaphor can be considered valid in twelve-note music. (157)

Here the music itself has to be rescued by a common-sense view, in which the aim is to 'describe the music of Webern in conventional terms, using the English equivalent of the language that was current at the end of the nineteenth century and that Webern himself used... the language used by Tovey, Rosen, Cone and others who write in English about music rather than theory' (5). This last remark will be significant in what follows here, which is all to do with driving theory far into a particular piece of music. (Incidentally, the appeal to a language 'Webern himself used' borders on Wimsatt's 'intentional fallacy':⁵ should we then write about Pope in rhyming couplets?) When, in writing on Webern, compositional intention meets perceptual analysis, the three 'canonical' works opp. 21, 24, 27 are bound to do well, in a manner resembling the quest for perfection described by Carl Dahlhaus:

Whereas immanent interpretation seeks to be just to a work of art as unique, the rhetorical criticism that prevailed well into the nineteenth century was

oriented to genres and their styles. An individual work was related to the type that it represented or to the type from which it deviated as a typical modification. As late as 1850, music historians and theorists like Brendel and Kostlin were convinced that a genre was like an organism. To them history seemed like natural history, although made by men. Thus, they saw a genre at the peak of its development, its growth, reaching a goal preordained for it by nature. So it would be legitimate to abstract a norm from the peak of perfection represented by Palestrina's music in the history of the mass, or by Handel's work in the history of oratorio.⁶

Or Beethoven's sonata structures and motivic development for Schoenberg, through Schoenberg to Webern, and through Webern to Bailey, because she writes 'about music rather than theory'. In a context such as this the rhetoric of genius is sure to appear: the language of nineteenth century musical criticism, the language of Tovey and Kerman shows an inexorable turn towards it, and indeed the earlier part of Bailey's book is pervaded by a conflict in which 'traditionalist' rectitude and 'idiosyncratic' freedom are set against each other, rotating around that loaded psycho-punitive term, 'discipline'. Up until page 93 the book can be read in this way, a celebration of compositional discipline; the writer ready, on the other side of the column, to administer the necessary verbal correctives: doubt, criticism, punishment:

Positive

carefully systematic (11)

magnificent logic (20-21)

symmetrical relationship of
considerable sophistication (18)
(Op.24) a masterpiece of symmetry

Negative

casualness in Webern's row
identification ... cavalier attitude
(11)

troublesome notes left over (18)

(21) extraordinary integrity (22) a measure of Webern's particular genius. Artistic creativity, however consists of more than.....

sheer invention, a talent for innovation is of little value..... without the sound basis of discipline

(30)
(Op.20) a mastery of row technique

(Op.22/2) the work of another person ... mapping of rows is much less disciplined and logical ... the undisciplined row distribution in those works would seem to indicate a desire to explore a freer manner (48) ... untidy aspect of the score ... almost random appropriation ... in contrast to ...

the economy of the first movement....

same sort of nonchalance ... indifference to the musical structure ... obscure structural articulations (50) ... capricious row topography (50) the structure of the first two songs (of Op. 23) is somewhat knotted and disorderly (52)

(Op. 24) a work in which the handling of all elements is very disciplined (54)

(Op 22/2, 23, 25, 26) seem to represent a diversion...

from the mainstream (54)

hint of the disarray that prevails in the surrounding works (54)

yield to the imperatives of row technique (54-55)

(Op. 26) the end of an avenue ... undisciplined handling of the row and the almost complete separation of row content from musical structure (56) a row analysis ... is

difficult, as a result of the untidy
behaviour of the rows (60)

(Op. 27) the note order is perfect
(62)

(Op. 30) positive ... inspired (77)
subtle balance (79)

there is a single note whose
presence cannot be explained (93)

fascination with logic ... tight and
elegant construction (93)

Adorno: fetishism ... cult of pure
proportions (93)

(Adorno) harsh on a composer who
worked painstakingly to preserve
alongside the new symmetries
offered by the twelve-note row the
basic elements of traditional music
(93)

This last sentence, extracted from the conclusion of the
'theoretical' chapters, before the analytical chapters begin,
constitutes a description of the author's own working methods,
mirroring those of the composer. The danger of describing music
in such an apparently unmediated way is that an older theory
reasserts itself. This is a complex point, but the charge is both
one of lacking self-reflection and - curiously in a context where
the reference to history is omnipotent - of being anti-historical.
It is only in truth as a result of all the annoying 'idiosyncratic'
theory - Die Reihe volume 2 comes in for criticism⁷ - that we
know about Webern in the first place. At one point - an
idiosyncratic pairing if ever there was one - the views of Adorno
and George Perle on counterpoint in Webern are set next to each
other. But the line between these two writers is a zigzag, and
would need to be mediated through a genealogy along these lines in
order to make sense:⁸

ADORNO	DAHLHAUS	PERLE	BABBITT
sociology	aesthetics	composition	composition
			/theory
<u>Philosophy of</u>	<u>New Grove</u>	<u>Listening</u>	<u>Words About</u>
<u>New Music</u>	'Counterpoint'	<u>Composer</u>	<u>Music</u>
			'contextual
			counterpoint'

The juxtaposition of Adorno and Perle would make more sense through the mediation of Berg. Adorno is elsewhere misrepresented: on page 144 Bailey fastens onto Adorno's observation that '(Webern's) sparse sounds are precisely those remnants which the fusion of the vertical and the horizontal have left behind' as 'particularly acute', in that it encapsulates for Bailey the many references in Webern and Schoenberg to the fusion of vertical and horizontal; but this is quoted without adding the sting in Adorno's tail, that Webern's 'sparse sounds' are 'the monuments of music which have grown mute with indifference', a notion which was to lead to the theory of new music's aging a decade on from the Philosophy of Modern Music.⁹ The reception of twelve-note music is still a muddy affair, and rightly so, since it can - even if only in an abstract manner - hold claim to be the music of the present.

Among many theoretical debates which colour reception of Webern the following may be mentioned. That they all derive from the late fifties and early sixties is not simply nostalgia for the New Frontier: it is perhaps generally true that it is at the early stages of a phenomenon, before reification, that the most obvious problems are raised. In this case there is no evidence that these tensions were completely resolved:

1. The relation of harmony and melody: Stadlen v. Gerhard, The Score, 1956¹⁰

This dispute, resuscitated in an article of Christopher Hasty which in turn attempted to gain a better understanding of Webern's profound lyricism',¹¹ arose through Stadlen's observation of 'strained relations between his (Schoenberg's) system and the reality of music'. He was particularly suspicious of the notion of variation in twelve-note music, because of the

apparent separation of horizontal and vertical: chords derived from the piling-up of pitches would set up their own harmonic implications. In his final riposte, Stadlen summed up this cardinal objection in the sentence: 'Simultaneity is not just another aspect of sequence but its obliteration'. The twelve-tone system thus 'fails to achieve what it sets out to do not so much because of an incompatibility of its procedures with the nature of music, but because of contradictions between its own definitions and practices'. Roberto Gerhard's fiery rejoinder (somewhat misrepresented in Hasty's article) attacks Peter Stadlen largely for his not being a composer: 'since he (Stadlen) is not a composer he cannot speak with the authority of one who has had direct experience of a creative handling of the twelve-tone technique'. The idea is that the technique is only a base on which a composer goes on to compose: 'in the artist's work, reason and poetic imagination may by chance have been made to fuse, at some high temperature; why should you wish to undo the compound?' In Gerhard there is always something, at one point referred to as 'music', to which one earnestly and creatively aspires. Roger Sessions, in a cooler response, takes a similar line to Gerhard, that Stadlen carries 'a misconception regarding the original function of the series'. He is also keen to historicize serialism, to imply that the technique is never set in stone. This applies too to Stadlen's restrictive view of rules. Stadlen concluded that his central points had not been challenged by either composer, and that 'the serialist dilemma of wanting to work to rules of unprecedented strictness, while at the same time discarding them with perplexing rapidity, has its roots in a failure to distinguish between a game and its rules and to ensure their compatibility.'¹²

2. Complexity of principle and simplicity of outcome: Ruwet v. Pousseur, Revue Belge de Musicologie (1959)¹³

This dispute was translated into German for the sixth volume of Die Reihe a year later and thence to an English-language readership in 1964. Ruwet's linguistic analogies may seem rather primitive with historical distance, but it was from such beginnings that the music semiotic enterprise was to develop. The underlying dichotomy for Ruwet was between complex theory and simplistic practice; the roots of this attitude, which he

illustrates with reference to the Klavierstücke of Stockhausen, he found in Webern:

Above all else Webern's oeuvre must be studied afresh. Hitherto every study of his work has approached it from a biased point of view ... Webern has been seen as the creator of a new world and commentators have been inclined to attribute significance only to those parts of it which seemed to herald serial compositions, treating the rest as a 'survival from the past'. But this so-called 'survival' and the forward-looking aspects are two sides of an ordered whole, whose significance will only be made plain when its structure is examined without any ideological prejudices, from a purely synchronic point of view.¹⁴

Henri Pousseur in his response is concerned to return the debate to a social and historical context, and sees Webern's isolation from society as important in the conception of musical time: 'time changed from goal into destiny'. Consequently, 'every time a work of Webern's is played, you bring your own message to it'. As a result, a division arose between conception and realization. This music 'asks for the listener's voluntary act of comprehension, to be carried out with perseverance'. Pousseur eventually refers to a piece of his own, and seems to describe a particular relation between composer and performer, on the edge of which the listener must be ready to respond openly, if first the 'ideological bases' of that response are 'discussed and made plain'.¹⁵

Ruwet's initial dichotomy will be carried further in the analysis of Op. 23 No. 1 which follows.

3. Analytical methods: Perspectives of New Music v. Die Reihe (1962-63)

It may be that the original aim in founding PNM was to assert the superior claim of the American brand of 'total serialism' over that of the Europeans, Boulez especially, and in this project Webern reception, and its relation to Schoenberg reception, was crucial. A few articles in the earliest editions suggest this possible subtext. In the very first issue, the acoustician John

Backus contributed an article called 'Die Reihe - A Scientific Evaluation',¹⁶ whose biting criticism of 'technical jargon without technical meaning' is a spectre which continues to lurk behind music theory. At one point he examines Ligeti's famous analysis of Boulez' Structure 1a and finds 'a method that is appalling in its arbitrariness'. From here he deduces that

What results can only be described as composition by numbers. The possibilities are endless; a computer could be programmed to put down notes according to this prescription and in a very short time could turn out enough music to require years for its performance.¹⁷

When he concludes that what is left is 'a mystical belief in numerology as the fundamental basis for music' the impression arises that he could be criticizing twelve-note music itself. In the same issue Peter Westergaard begins an article on rhythmic theory by observing that 'we know less about the rhythm of contemporary music than the numerical precision of many fashionable descriptions would suggest', adding in a footnote that 'those in Die Reihe are only the most notorious'. Picking up perhaps on Backus' phrase 'mystical belief in numerology', Westergaard follows this with the statement that 'such descriptions usually consider the organization of "purely rhythmic" factors (such as duration) without respect to other factors', adding in a footnote, 'except in so far as all factors are related to a common numerology'.¹⁸ What has this to do with Webern reception? Westergaard's famous analysis of Op. 27 No 2 appeared in the next issue of the journal.¹⁹ This remarkable piece does three things at once: it continues the attack on European serialists, defends American serialism, and claims Webern for an analytical method far from Die Reihe especially in its application of what Allen Forte in later years would refer to as a 'criterion of testability' - essentially what Backus had found wanting in the Viennese journal. Westergaard begins by describing "'total organization'", adding in another of his telling footnotes:

I.e. in the music of the principal European serialists (Boulez, Stockhausen, Nono, e.g.) written in the first half of the last decade. It should be clear from what

follows that I am not talking about music in which the interaction of characteristics is controlled or in which nonpitch characteristics retain their differential role (e.g. Babbitt's Composition for Four Instruments from 1947-48).²⁰

'Primitive' then becomes a keyword:

Now the champions of serial music have often claimed that Webern's compositional techniques, albeit in a rudimentary or incomplete way, foreshadowed their own. I must say that I have yet to find so primitive a procedure in any of Webern's music.²¹

while yet another footnote makes clear where to find such properly primitive music:

I omit register in this "serial analysis". In fact, control of register is of the utmost importance in Webern but has been little used in the primitive serial techniques referred to. Little wonder; it makes too much difference. Imagine all the adjacent or simultaneous octaves that would occur if serial procedures had also been applied to register in the locus classicus of primitive serialism: Boulez' Structures (1952).²²

Already by the second issue of PNM, small strains were starting to show in the anti-European orthodoxy. The same number contained the first instalment of a long-running debate between George Perle and Milton Babbitt, later to become George Perle and Allen Forte, then George Perle and Forte's pupils Martha Hyde and Janet Schmalfeldt. Also, within the American avant-garde, splits were to appear between the aleatorists and the serialists, later to transmute in American musical history into minimalism and maximalism. Finally, the precision and testability of Westergaard's data were eventually to be radically questioned from within Perspectives under the editorship of Boretz, in the stream-of-consciousness writings of Boretz, Barkin, and Randall.²³

4. Old and New, Old and Young: Adorno v. Metzger Der Monat, Dissonanzen, The Score, Telos (1955, 1956, 1956, 1988) and Die Reihe (1958)²⁴

As the list of published sources suggests, Adorno's article/lecture has had a wide and varied history. A journal article, delivered originally as a lecture at the Stuttgart Week of New Music in 1954,²⁵ reprinted in Adorno's important collection Dissonanzen (which included 'On the Fetish Character in Music and the Regression of Listening'), it passed through a French translation before appearing in English, translated by Rollo Myers as 'Modern Music is Growing Old'. In 1988 Robert Hullot-Kentor finally translated from the original, and the contrasts are striking, with whole chunks of the original reinstated and many different stresses and meanings. Adorno's thesis was well known to the German readership of the 1950s. With respect to the view widely held in the English-reading world, and suggested most clearly if misleadingly in Philosophy of Modern Music²⁶ as a valorizing of Schoenberg over Stravinsky, Adorno in fact detected a similar shift as that between Schoenberg and Stravinsky in the shift from pre-twelve-note to twelve-note Schoenberg. This is where Webern comes in, as an intensification of that, in Adorno's view, mistaken trend, which he was to call 'the aging of the new music'. The crucial excerpt as it relates to late Webern is this, from the Hullot-Kentor translation (Note that earlier in the article Adorno has written beautifully of Webern's Op. 5 Five Movements for String Quartet: 'a shudder surrounds each of these dissonances ... This is not the least source of Webern's tenderness'):

This development ('thinkably complex scores, in which nothing actually occurs') already set in with Schoenberg's pupil, Anton von Webern. His later works, which precisely in their skeletal simplicity are extremely difficult, attempt to overcome the contradiction by fusing the fugue and the sonata. These last works appear to organize the musical-linguistic means so entirely in accordance with the new subject-matter, the twelve-tone rows, that he occasionally comes very close to renouncing the musical material altogether and reducing music to

naked processes in the material, to the fate of the rows as such, though admittedly without ever completely sacrificing musical meaning entirely.²⁷

It is from here that Adorno launches his attack on the post-Webernian generation of European total serialists, resumed in an article on 'Music and Technique'(1958)²⁸ to which this chapter's conclusion will refer. The present article however fell into the trap of being used against itself by writers opposed to the avant-garde. It was in this heated environment that Hans-Klaus Metzger contributed the article 'Just Who Is Growing Old?' to the fourth volume of Die Reihe (1958, tr. 1960). This constitutes a point-by-point engagement with Adorno's article, ending with this statement, which effectively defends what Adorno so abhorred in Stravinsky:

Certainly, this traditional 'espressivo', usually bound up with a particular kind of vibrato, is a thing of the past. For instance, Stockhausen's works are more than full of expression, but it is bound up with such processes as the abrupt alternation of intensities, leaps to distant registers, alterations of speed and tempo. In contrast to exclamatory, interjectional expression of the kind still found in Webern's later works, this new kind could best be called 'formulated' expression. Mature music no longer needs a catch in the voice - it has technique enough to say what is the matter. This, perhaps for the first time, makes it truly into a 'language'.²⁹

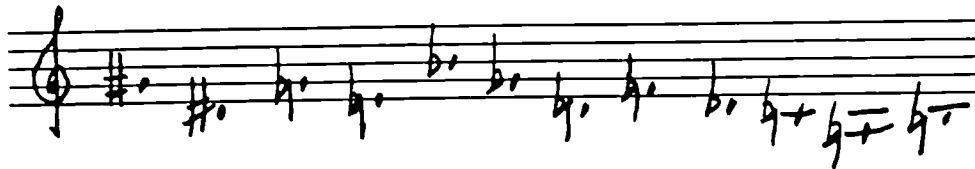
In a second section of the same journal number ('Intermezzo II'),³⁰ Metzger famously extracted quotations from the Adorno article and placed them alongside extracts from a book by Hellmut Kotschenreuther in order to demonstrate that 'today it is all one whether young composers are judged and condemned from the standpoint of Rosenkavalier or of Pierrot lunaire'.³¹ Similarities of phrasing are often quite remarkable, but there are significant differences of stress.

These disputes serve to illustrate the idea that reception of the twelve-note Webern was at one time unclear, depending upon the stance adopted by the writer. They suggest that Webern's twelve-note music was far from canonized in the way which Kathryn Bailey's recent monograph would suggest. Arnold Whittall writes that 'the diversity of critical and analytical responses to this aspect of Webern's art (tonal/atonal, horizontal/vertical) exposes differences in hearing and understanding that make a general consensus about the nature of his achievement difficult to imagine'.³² This is perhaps as far as analyzing Webern gets, and may end by illuminating not so much the music and its technique, as the activity of introspective musical analysis so conceived: if so, then this impasse needs itself to be theorized, a context which, I am suggesting, is provided by song itself. In regarding one of Webern's twelve-note songs as a theoretical construct, we shall see how far the process can be driven. It is very much a theoretical, and by extension idiosyncratic presentation. There is no appeal either to intention or to perception. Against a background of theoretical reality and analytical appearance, Keller's latent background and manifest foreground, it ends by returning to Ruwet's dichotomy whereby something one knows to be very complex ultimately appears to be very simple.

2. Analysis

The row of Op. 23 No. 1 is shown in Ex. 1.

Ex. 1



The row is arranged in Ex. 2 as a circle, possible through Webern's penchant, or principle, of restricting the range of transpositions to just one, at the tritone.

Ex. 2



Taken by itself, the first task, automatic according to Gestalt theory, but obvious once work commences, is to break down the row into its constituent parts. To do this systematically is without precedent. Schoenberg, in his radio talk on Op 22,³³ took a fragment of melody and indicated the trichords, 123, 234, 345, and so on. In set theory the technique is known as imbrication,³⁴ and trichordal segmentation was first used on a large scale by Steven Gilbert as an 'analytic outlook for twentieth century music'.³⁵ Imbrication is 100% pure jargon, in that what it refers to is quite simple, but the word itself suggests exclusivity in its usage. Imbrication is derived from imbrex, meaning roof-tile, and referred originally to the way tiles are arranged on a roof, one over another. It was then applied to foliage, describing the similar arrangement of leaves on a tree.

The practice of imbrication is essential where a note-row is concerned. Pitch segmentation, that recurring headache of atonal theory, is seen off with a crisply systematic presentation of all possible horizontal, or block groupings. The possibilities left open - as Stadlen would have pointed out - are those produced either by a combination of, in the case of Webern's piano songs, voice row and piano row, or by the leading of one row into another, although with the restriction in transpositions the possibilities are limited here as well. For this latter practice there is the English Arts and Crafts term dovetail, familiar to carpenters, which, in the construction 'dovetailed imbrication', would put the bird up on the roof, or back in the trees, where it belongs.

Imbrications constitute Ex. 3.

Ex. 3

RICHORDS	:	015	014	036	026	048	014	014	015	014	013
<hr/>											
TRACHORDS	:	0145	0147	0236	0248	0148	0145	0125	0148	0124	
(4-	:	7	18	12	24	14	7	4	14	2)
<hr/>											
INTACHORDS	:	01457	01347	02458	01248	01458	01256	03458	01248		
(5-	:	218	16	26	13	21	6	237	13)	
<hr/>											
EXACHORDS	:	013457	012458	023458	012458	014568	012569	023458			
(6-	:	210	15	239	15	16	244	239)		

But what to make of all this? Here is much methodical information which, so to speak, verticalises the horizontals found in the note count. Beyond that the information is not malleable, not pliable, you can't play around with it; it is there, it exists; you might even go so far as to say that it lacks vagueness, stutters, hesitations, chance, guess, the life of conversation and talk. The shift from 'romantic anti-capitalism' to Marxism which constitutes the drama of Lukacs' History and Class Consciousness (1923)³⁶ depended in part on the combination of Marx's concept of commodity fetishism with the Hegelian concept of 'objectification' to produce a theory of 'reification' as the contemporary capitalist form of the alienation of human subjectivity, and while it would seem perverse to wish this upon an analytical tool so straightforwardly handy, it should be

apparent nevertheless that in such small steps will be projected the giant leap which helps to define the fundamental dialectic of song writing, from words to music to words again. In short, the song Op. 23 No. 1 has become, through such information, reified.

A more fundamental, old-fashioned objection to this kind of methodical cleanliness is that the abstract row is never heard as such. This is less so in song, where the voice can fairly be said to 'belt it out', subject to prosodic-rhythmic and thematic-expressive guidance from the text. One very general point can be made about the translation of row to the vocal score. Webern restricts transpositions to just one, at the tritone: this restriction has nothing to do with text, and was his practice. From end to end the single row, prime and inversion, goes up or down a minor third, half a tritone. It may be deduced that the diminished seventh, G sharp, B natural, D natural, F natural, is crucial, the cross at which the row will turn. It is however of no avail to listen to or glance at this swamp of a score for evidence to bolster this claim. The piano begins with D natural and ends on F natural. 'Leben', 'liebt', and 'geliebt' are all contained on this axis, but so are many other words, and plenty of Jone's heavy symbolism is not. Quite the contrary: a piece in C major can safely be surmised to contain the note C in abundance. Here however, the several dovetailed links between voice and piano, and the occasional elision between voice and piano (what Bailey refers to as an Ausfall³⁷) conspire to ensure that it is precisely the four notes of the diminished seventh axis which are the least apparent of the twelve.

The reasons for this anomaly - the important points are notable for their absence rather than their presence - are, as already noted, dovetailing and elision, but these two simple observations lead on to two properties which may be regarded, so central are they in regulating what occurs and what a writer is able to say, as suggesting a theoretical background to the understanding of Webern's twelve-note songs.

First, that voice and piano, although unified by the row, are each a separate row discourse. They are in so many words phenomenologically distinct. This describes the contextual space of the songs or, so to speak, their mass. We can still speak of voice and piano in dualistic terms even though they are as one in row structure. Quite often a note is elided into voice. The other way round - voice into piano - is rare and reserved for big

moments, bars 11-12, for instance, or bar 23. Note too that the many chords in piano are always in series: there is no instance of a chord of, say notes 5 to 7 in the left with note 8 as a separate right hand melody. The melody would be, in this hypothesis, note 5 or note 10, with the chord formed in series.

The second crucial postulate is that piano proceeds at a faster rate of row change than voice. This refers to time in the song or the relative speed of the song's mass. Clearly, then, there are more rows completed in piano than in voice.

These two notions now can be set into a more properly theoretical context, which for twelve-tone music is found in the work of Milton Babbitt. Relating to the first - that the songs represent a dualism - an extract taken from the 1960 article 'Twelve-Tone Invariants as Compositional Determinants':

the cyclic representation of the pitch class permutation effected by IT shows that all odd t 's produce similar permutations of six cycles of two elements each (thus, regular permutations), while even t 's produce similar permutations of five two-element cycles and two unit cycles... Odd values of t , then, determine six dyadic pitch classes between elements of the same order number in I related sets, and even values of t determine five such dyadic classes, and two single-element classes. These latter represent set elements whose order number, pitch number couple remains unchanged under IT... The pitch number of an element so fixed is equal to one half of t ; thus, the two such fixed elements associated with a given even t are unique, and are tritone related (since $12/2 = 6$).³⁸

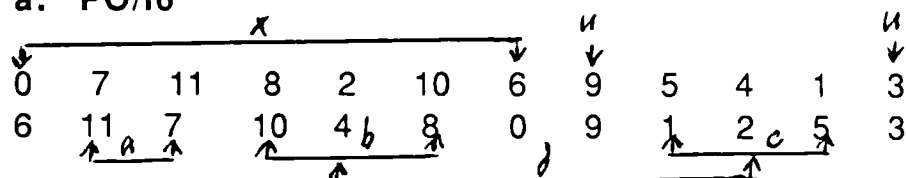
From this, and fixing for the sake of clarity G sharp at 0 - an arbitrary decision - there are three paradigms at work in Op 23 No 1, and these are shown in **Fig 1**.

Fig 1

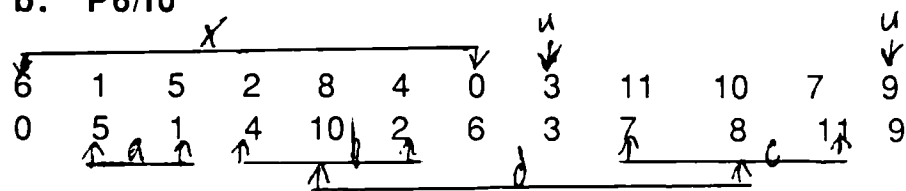
DYADIC PLAN

PARADIGM 1

a: PO/I6

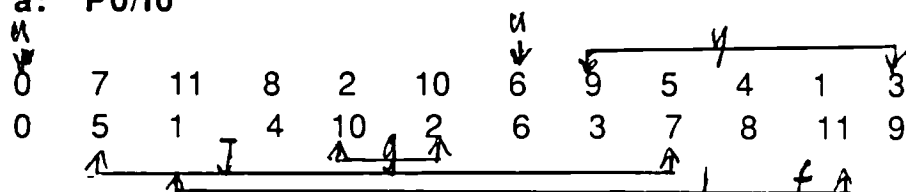


b: P6/I0

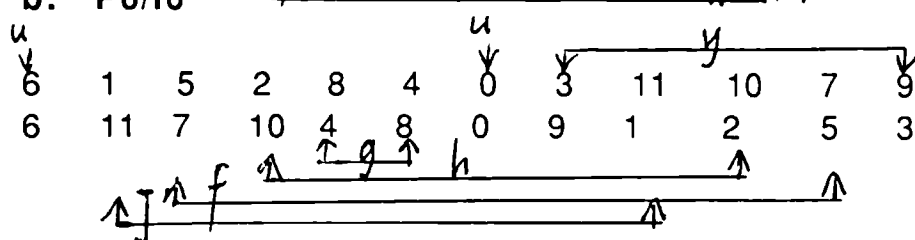


PARADIGM 2

a: P0/I0



b: P6/I6



PARADIGM 3

P0/P6; I0/I6: tritone relations throughout.

As can be seen there are in fact five examples, with the fifth itself constituting the third paradigm: the mere presence of one row with its own transposition, a series of six tritone-related

unit cycles (P0/P6, IO/I6). The two other paradigms can be subdivided into two groups of two. Both are even-number transpositions in the sense described in the Babbitt extract. The first paradigm consists of a row with the inversion a tritone away; the second paradigm consists of a row with the inversion at its own transpositional level.

The next step is to link this material concerning the mass of the song to its speed, and this leads to the second theoretical background, from Babbitt's complex 1962 article 'Twelve-Tone Rhythmic Structure and the Electronic Medium' (This extract contains masked elements of the anti-European stance seen earlier in Peter Westergaard - it too first appeared in Perspectives of New Music.):

With so little information... to provide the postulates of a rhythmic system, applicable to nonelectronic music and extrapolable to the electronic realm, it is more fruitful to examine a musical pitch class system, one which may now be regarded as 'traditional', which incorporates qualitative time properties into its very role of formation. For, in the extensive discussions which have surrounded the twelve-tone system, be they those which have concerned themselves with inferring or imposing rhythmic schemata, 'serial' or non-'serial', from or upon twelve tone compositions, or those questioning the associative, articulative role of rhythm as a function of characteristics of the pitch structure, there has appeared to be little awareness of or concern with the immanently temporal nature of the twelve tone pitch class system.³⁹

A note row has a rhythm. It is 'immanently temporal'. This is the rhythm of the certainty of a pitch's appearance: if notes 1-7 have appeared, so must 8-12. (Compare in this respect Schenker's views on rhythm and counterpoint.⁴⁰) This is what will be developed in the analytical presentation, although it should again be pointed out that this is a quite separate matter from the imposed rhythmic shemata of certain works of Messiaen and Boulez, which can themselves be traced back to Webern's Op. 30,

in what Heinrich Deppert termed a 'rhythmische Reihentechnik'.⁴¹ It is also distinct from the theory of rhythm as a function of characteristics of pitch structure developed for the music of Schoenberg by Martha Hyde from the background of set theory.⁴² From Babbitt's 1962 article:

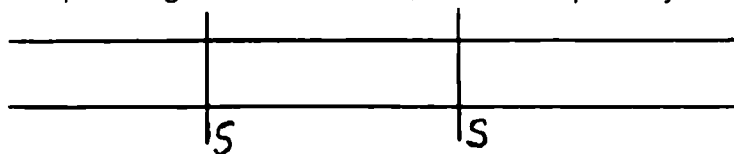
In strict analogy with pitch-class or interval-class interval numbers, one may speak of order interval numbers, defining the directed temporal distance between pitch-classes or interval-classes... the representative properties... are not to be construed as compositional imperatives or prescriptions to the end of securing temporal characteristics from the properties of the twelve-tone system, but as temporal attributes which inhere in the system and must, therefore, be manifest compositionally.⁴³

From these backgrounds **Fig. 2** has been constructed, which presents the entire song marked in accordance with the dyadic plan of Fig. 1.⁴⁴

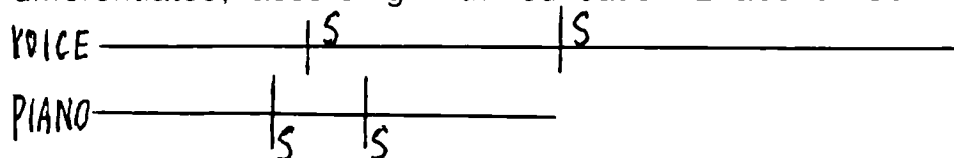
What do these obsessive little letters symbolize? The connections which they indicate are clearly not so obvious at the foreground, not so aurally discernible as their locus classicus, the middle movement of the Op. 27 Variations. The principle, nevertheless, once grasped, carries through. Remember the central foundations:

1. voice and piano are distinct
2. voice is slower than piano

To take an abstract example, let us assume that the two rows, in the first paradigmatic relation, are temporally coincident. So:

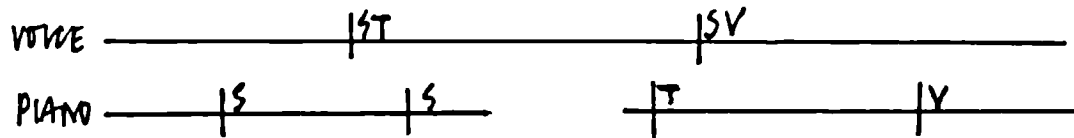


In reality all that happens is that this pair, which within the paradigm are dependent on each other, are temporally differentiated, according with foundation 2 above. So:

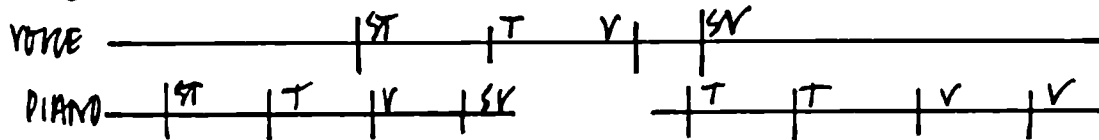


What is essential to remember is that in terms of the proportion or weight of their separation, the two points s in the diagrams are identical.

When another row is added, as often happens, the two notes may be in another paradigm simultaneously. They are, so to speak, two-timing. The two points s now become t and v, and the model grows in richness, but also in complexity:



The relation between the original two pitches now extends into another paradigm, so that notes within one row can have several 'allegiances' at the same time (e.g., at bars 37-39). So:



It needs to be stressed at once that the system is not endlessly self-generating, but it is most apposite given the controls which Webern imposed on the twelve-note song.

Finally, remember that a third paradigm exists, but is schematically much simpler than the others (eg, at bar 9). One might even consider that the simplest model sticks out like a cactus in the desert, and forms points of relative relaxation in our theoretical understanding of the song, around which the complexity turns.

In order to go further into the model, presentations will follow demonstrating the sheer complexity of just the first eight bars. Before this, a small example will attempt to show the model's relation to a more 'traditional' twelve-note analysis. One very obvious objection to such theory-masquerading-as-analysis is precisely that it eschews surface connection in favour of the subcutaneous and recondite. The answer to this is that for twelve-note music, surface connection will inevitably amount to versions of imbrication, anyhow. A random example, which cuts across the piano - voice dualism: note the registral connections across 20-22: voice 20 G flat - voice 21 A natural - voice 22 G natural; piano 18 F sharp - piano 19 A natural - piano 20 G natural. First, how do these connections work within the four rows?

Ex. 4



1. F sharp (voice): note 10 of P6
2. F sharp (piano): note 4 of I6
3. A natural (voice): note 3 of I0 (R)
4. A natural (piano): note 11 of P0 (R)
5. G natural (voice): note 2 of I6
6. G natural (piano): note 3 of P0 (R)

It will be immediately apparent that A natural and G natural are inversionally balanced, shown by the letter f. The F sharps are related through h to B flat, so that both F sharps conjure up a temporal space back to B flat in voice bar 17 or forward to B flat piano bar 19 (marked with unnumbered dash in Ex. 4). It so happens that these B flats are registerally identical.

So now, instead of merely observing surface connections of register and arbitrary durational relations, each note locks into a grid of complete interdependence. The models effectively declare G sharp as the heart of the song, although this is as much due to Webern's decision to restrict transposition to an even number, and furthermore to the tritone. Ex. 5 illustrates how the function of G sharp might have lessened in importance in an odd-number transposition, and in an even-number transposition not the tritone.

Ex. 5

The image shows a handwritten musical score for Ex. 5, consisting of two systems of staves. The notation includes notes, accidentals, and various annotations. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. Annotations include 'ODD NUMBER', 'TRANSPOSITION NOT TRITONE', 'NO UNIT VALUE - DIM. 1 IN', 'O SHARP PRESERVED', 'EVEN', 'MAMASK', 'TRANSPOSITION', and 'WEDNO' DIMINISHED SEVENTH'. There are also arrows and brackets indicating specific intervals or relationships between notes.

The model will now be displayed in its utter analytical complexity, with an examination of the first eight bars. This will necessitate, for the sake of avoiding prolixity, running the last section of this presentation into an appendix, before the chapter can properly conclude. The purpose of this is to work toward the idea that twelve-note music set up levels of complexity which finally call into question the whole practice of songwriting. It is worth pointing out that the choice of first eight bars is arbitrary, and any chunk of the song would suffice. A map of row relations for the whole song is contained in Kathryn Bailey's book.⁴⁵

The first eight bars, setting the poem up until the phrase 'das Leuchten blüht', employs RI0 followed by I6 in voice, under which piano presents the sequence I6 - PO - RI6 - IO - R6 - PO - RI6. The piano introduction and the voice row are in a unitary relation, IO/I6 (refer again to Fig. 1) which, because of the retrograde in voice, means that the end of the introduction links to the start of the vocal line. Thus the chord immediately preceding voice's entry is a tritone transposition of voice's first three pitches, while the E flat of 'Herz' links back to the A natural. Although the first phrase is directed toward the E flat at 'Herz', the F natural also looks forward through f to the B natural in voice bar 3. This has a rhythmic/textual aspect: both F natural and B natural are crotchet anacrusis, but with the change in piano row it is arguable that even in the aural foreground this

connection is not clear.

The next row, P0 in piano, looks effectively three ways: outward to the two piano rows in paradigm 1 (P0/I6), and upwards to voice in paradigm 2 (P0/I0). So, to take a single example, the note F sharp in piano bar 3 is a site of some complexity (Figs. 3 and 4):

(i) (colour blue) F sharp forms a dyadic relation with E natural in the transposed inversion (letter **b**). In this one particular aspect of rhythm, then, the space between the two notes will be the same, that is, separated by one other row note. In the first two rows of piano there is a surface similarity, in that one of the pair is enclosed in a four-note chord, with the other note is a melodic crotchet (there are also resemblances of stress). In the row following PO, R16, the connection is this time masked at the surface, with one of the pair, E natural, reduced to a grace note. There is little surface similarity; but this only shows that surface similarity is less important. The positioning of E natural and F sharp in this way creates a fixed sound, affecting the harmonic character of the surface. At this point, in other words, there is bound to be an element of ic 2, major second, minor seventh, major ninth, etc, because of the dyadic relation.

(ii) (red) F sharp forms a dyadic relation with B flat in its own inversion (letter **g**). As the second foundation principle suggests, vocal rows are always going to be more clearly expressed because of the slower speed of voice enunciation. Also in this case the pair is always in a direct, follow-on rhythm. Again, though the piano pair follows the structure of the E natural - F sharp pair, with one note of the pair embedded within a chord, and one note melodic. This is not so in voice, of course. Note here too that an imbrication feature such as the 'augmented triad' in voice bar 4 takes its part within other fields of relation, D natural in this case being the unit cycle with G sharp, and part of the 'central' diminished seventh axis.

Moving from the single note to a group, the four-note line set to the words 'Nicht nur am Hauch' in voice 6-7 introduces further complexity (Figs. 5 and 6). Imbricated, it constitutes an 0147 tetrachord, 4-18 in Forte's listing. Reductively so, it appears as a diminished triad with a semitone added either end. According with principles of inversion, going one way would include a major triad, and the other way a minor triad. The line at

6-7 is spaced out to include a minor triad, the tritonal element (G flat) forming a minor ninth with the highest note. Again the group is looking two ways in terms of invariant pairs: in a paradigm 2 relation to piano underneath (P6/I6), and paradigm 1 with regard to the row immediately following in piano (PO/I6). Furthermore, its relation to the preceding vocal row and the preceding piano row, both IO, is of paradigm 3, simply transposing the row by a tritone. (Thus the row in piano 4-5 recapitulates the content of voice's first row in a 'fast-backward' effect: A natural and C natural thus coincide in voice and piano at 'erschaut').

The two-paradigm nature of "Nicht nur am Hauch" shows that the tetrachord has these invariants:

pitch-class:	1 1	7	1 0	4
paradigm 1:	a	a	b	d
paradigm 2:	j	f	h	g

For paradigm 1 (blue), both **a** and **b** are relatively straightforward. **b** finds its partner just after **d**, so that when in the PO immediately following in piano a verticalised four-note group contains both **a**'s but not that particular **b**, then the 'missing' F sharp follows immediately. **d** is more of a problem, being spaced-out a lot more in the row. Its order of relation leads to a different kind of structure. Where **a a b** takes the form of a group here followed by a group there, an ongoing structure, **d** is contained. So:

voice:	d	.....	d
piano:	.....	d	..... d

By the time the second vocal **d** appears, piano is into another force field, fast-backward, and again enclosing voice **d**. But voice **d** - the note B flat - is still 'always already' dependent at this point on the C natural of 'Hauch'. Remember too that these are rhythmic phenomena, the rhythm of invariance and dependence, and so these connections go much further than the observation, say, that C natural in piano bar 7 is a grace note, a rhythmic phenomenon at the foreground.

The second paradigm (red) connects 'Nicht nur am Hauch' to the row directly beneath in piano. This provides a high degree of

coincidence with **h**, **f**, and **j** all contained in the tetrachord which verticalises notes 2-5 of R6. This is not, of course, the same imbrication as the 2-5 of 'Nicht nur am Hauch' because this row is coming from the other, major second end of the row. **j** has to wait some time before its dyadic confirmation in the vocal line (at 'durch'). So the connection works rhythmically like this (**f** connections marked in examples with straight red, **j** with dotted red):

voice:		j	f	h	g	(g j h f)
	h		g			
piano:	f		g	h	f	j
	j					

Bearing in mind that piano follows this with another tetrachord with a high degree of coincidence, and including the repetition of E flat and g natural, then the structure seems still more 'enclosed'. It is an interesting picture in itself, turning around the vertical **g**'s.

Finally, the relation between 'Nicht nur am Hauch' and the vocal line immediately preceding it is the peculiar phenomenon of a row followed by its own transposed retrograde (green). Clearly the imbrications are going to be the same, except backwards, this vocal phrase coinciding with 'lauscht, erschaut den'. Dyadically, the relation - paradigm 3 - is made up entirely of unit cycles. This can be read off by counting back into the retrograde. So, G natural, 'Nicht' (straight green), is second in I6: counting back into RI0 its cycle is formed with C sharp. E flat has its counterpart in A natural (dotted green), and so on, all tritone related. This then carries right through, back to the G natural at 'dunk-' of 'dunkle in bar 2, and forward to C sharp at 'Leuchten' in bar 8. Similarly, the E flat/A natural tritone reaches back to 'Herz' and forward to 'durch' of 'der durch das Leuchten blüht'. G flat and C natural are next to each other, being the one horizontal tritone in the row, and so work out similarly in both vocal rows. These connections are easier to read off from the score.

To sum up:

(blue). Its three tiny gestures take the following appearance:

x / u	a / j	b / g	e / u	c / j	u / k
	d / g		u / k		c / h
	a / f				d / h
	b / h				

Examination of the surrounding piano connections reveals, since these are at the same speed as PO, that the preceding row contains very similar gestures:

(I6)xb	b	x	u	c	d(PO)x	a	b	x	cu
a					c	d		u	c
d					u	a			d
a						b			

which clearly contains a high degree of similarity in rhythmic structure. If these two form similar groups, then the third is different and has more to do with running into the row which follows (IO). The three rows together:

(I6)		(PO)		(RI6)
x b b x u c d	x a b x c	u c c u x b d b a a x		
a	c	d u	c	d
d	u	a	d	
a		b		

RI6 begins with its note dovetailed into the end of PO, and is clearly not modelled on its predecessors. Notice for instance that it keeps **b** and **d** horizontal in three out of four cases where previously only one **b** was kept out of a chord. The **a**'s, G natural and E flat, are both horizontal in RI6 where previously they were pointedly verticalised in tetrachord groups. These shifts are tied to the change in surface rhythm towards the end of RI6.

PO also relates upwards to voice in second paradigm relation:

is the context; compare this with the theoretical background outlined above with respect to Op. 23 No. 1:

The big example of preparing where a piece is going to go in absolutely monumental detail is the opening of Moses and Aaron. Moses and Aaron, after all, is a long, long opera. It's two acts long and it's incomplete. Schoenberg spends the first six measures preparing what is going to be the functional interval of the piece in a number of different ways which define the processes of the piece. Now one of the things that has been talked about a great deal about this music is that when a piece begins, you're not simply defining the themes of the piece, and you're not defining simply the pitch materials or the intervallic materials; you're also defining the processes of the piece. This again is all part of the notion of contextuality. You're defining how things are going to be made to be related, how transformations are going to take place.

This bears a certain proximity to what has been presented above, and points up where the complexity, even the dilemma, arises. The phrase 'defining how things are going to be made to be related' is especially pertinent, with that (possibly unintentional) ambiguity between being 'made (fabricated) in such a way that they might be related', and being 'made (forced), against any "common-sense" notion of how this system might relate to its perception, to be related'. Babbitt is well aware of the problem:

The next stage is something absolutely crucial - something which has been the grounds for criticism, by the way. The criticism is the very simple one that the basis which you need to progress into the piece depends on material, modes, and processes which are presented to you so quickly that you just simply can't handle it.⁴⁷

So that in the end it is precisely that matter of time, the relative speed of the song's mass which calls, not the theory itself into question, but that theory's relation to any data which analysis would produce. And quite clearly this, then, will have

ramifications for Op. 23 No. 1 as a song. The twelve-note song ends in a cul-de-sac: faced with great complexity one ends by saying very simple things. What's more serious, that simplicity is not enhanced by the complexity. Words and music, the matter of song, are so far apart, in their material, their modes, and their processes, that you just simply can't handle it.

3. Conclusion: Musical Technique, Music, and Poetry

Naive sentiment, complex music: there is in Webern's Op. 23 No. 1 a disjunction so radical, with so much and yet so little to say about the music, that one is forced finally to go along with the content of Jone's lyric. What is this song about? It's a love song which mingles images of earthly love with intimations of spirituality. The trouble with this statement is that in returning song to its real world, that reality assuredly asserts itself, its place in historical time in particular. From here, the reader is bound to ask of this song: why was Webern able to set such a text, as the storm clouds gathered all around in central Europe? Did it not represent a misguided attempt at an escape from reality? These issues will be addressed - so far as they can be, which is not far - in the final chapter. To close this chapter, and remain closer to the foregoing material, the conclusion will attempt to relate musical technique to song.

The concept of atonal song so fruitful in earlier chapters, that of a rich, referential area of music and text, the miniature Wagner opera, has all but broken down. No visualisation is possible. What would emerge is Jone's text moving linearly through time, with, underneath it, blocks of rows which constitute at all times the entire text. This of course merely projects the second foundation of the presentation in section 2, that voice is slower than the piano: text-piano is much faster and more packed than text-voice. But that piano-and-voice text, the text of the song Op. 23 No. 1 - song as distinct from poem - means nothing. In fact, mirroring the return to an ultimate simplicity encountered at the end of the second section, what emerges is another and simpler model of songwriting: sung text with accompanying film music. That the film music is in this case highly integrated is nothing to do with its being a song at all. It

is rather a matter of musical technique. The question then becomes in a sense this: can musical technique of itself project a poetic image? The answer is clearly no, and all that remains is to sketch the historical context in which this answer was most forcefully given.

Raymond Williams, in Keywords,⁴⁸ serves as a reminder that when using the terms 'technique', and, more so, 'technology' in the context of a work of art, those terms are being returned to their original usage. 'Technology', deriving from Greek tekhne, an art or craft, was used from the seventeenth century to describe a systematic study of arts, or the terminology of a particular art. It was only during the nineteenth century, with the newly specialized sense of 'science', that the terms began to acquire the connotations that would now seem naturally to ally technology with science. The OED has one P. Geddes in the journal Nature, making in 1881 - surprisingly recently - what would seem to us a remarkable distinction with technology appearing to be on the 'wrong' side: 'Of economic physics, geology, botany and zoology, of technology and the fine arts'.⁴⁹ Raymond Williams concludes that:

there is still room for a distinction between the two words, with **technique** as a particular construction or method, and **technology** as a system of such means and methods; **technological** would then indicate the crucial systems in all production, as distinct from specific 'applications'.

In the German, however, the distinction between the two terms is not possible, since die Technik indicates both technique and technology. Adorno makes the distinction plain in a 1969 article on 'Opera and the Long-Playing Record':⁵⁰

In music, Technik has a double meaning. On the one hand, there are the actual compositional techniques and, on the other, there are the industrial processes that are applied to music for the purpose of its mass dissemination. The latter do not, however, remain completely external to the music. Behind both the technologico-industrial and the artistic discoveries there is the same historical process at work, the same human force of production. That is why they both

converge.

This dialectic, between technique and technology, relates outwards to others in Adorno's musical theory, for instance, between popular music and its other,⁵¹ between Schoenberg and Stravinsky,⁵² or indeed within the very canon of the Second Viennese School. It is this final dichotomy which is of concern here, although it would be truer to the origin of the dialectic to see all such divisions as being inter-related.

Adorno's clearest statement on the matter is contained in the article 'Music and Technique' of 1958.⁵³ This was written in response to the total serialism of the 1950s, but the origins of this then-recent development lay in twelve-note technique itself. The 1958 article built on elements of the earlier essay referred to in section 1, and re-translated as 'The Aging of New Music'. This passage from the earlier article begins as Adorno consistently did in refutation of Boulez' slogan that Schoenberg was 'dead',⁵⁴ and traces the role of Webern:

Schoenberg's conservatism in this respect is not attributable to a lack of consistency, but to his fear that composition would otherwise be sacrificed to the prefabrication of the material His most recent followers ... (produce) thinkably complex scores, in which nothing actually occurs.... This development already set in with Schoenberg's pupil, Anton von Webern. His later works, which precisely in their skeletal simplicity are extremely difficult, attempt to overcome the contradiction by fusing the fugue and the sonata. These last works attempt to organize the musical-linguistic means so entirely in accordance with the new subject-matter, the twelve-tone rows, that he occasionally comes very close to renouncing the musical material altogether and reducing music to naked processes in the material, to the fate of rows as such.

The 1958 article goes further in defining what manifestation this process takes. This needs to be understood against a background of Adorno's defining terms for art, mimesis and rationality. The essay concludes by pointing out that 'complete pre-determination

in composition is an illusion, for construction resulting in absolute clarity is not possible; nor would such a construction ever correspond to the resulting music'.⁵⁵ Composition in the 1950s needed, in Adorno's opinion, to return to a sense of 'directness', because 'there is no mediation at all without directness'.

That 'directness', to extract a term which avoids the maze of complexity attendant on Adorno's conception of mimesis and nature,⁵⁶ corresponds very 'directly' in Op. 23 No. 1 to Jone's text. Essentially, against the background of Adorno, we can say that Webern was taking a 'direct' text - one indeed full of joy in nature - and imposing it against an intensely rationalistic background, one concerned in its entirety with matters of technique. What else could Webern do?, one might ask. The answer to this lies around in Webern: in Op. 24, or in the atonal songs. Hans Keller - who so often reads like an aphoristic Adorno⁵⁷ - saw Webern as the 'first composer to think about music before thinking music'.⁵⁸ This trenchant critique of 'replacing composition with pre-composition', can, and should be extended, because the criticism is itself as closed as what it criticizes. In order to open up this hermetic seal - thinking about music before thinking music - there is a third dimension: thinking about song.

The twelve-tone song in Webern's conception was a cul-de-sac, and reminds us of the compromise between music and words which song always involves. This will furnish a conclusion to the thesis as a whole, but consideration of Op. 23 No. 1 must end by underlining that the necessity to find out that the cul-de-sac existed was far more important than merely to turn clocks back unthinkingly. Words, whatever the musical context, must insist on their meaning:

For it is a simple tautology that meaningless composition is meaningless; meaning, however - meaningful composing - is not simply an additive which can be blended into the imperative integral procedure of composition. Perhaps help lies only in ruthless reflection of the process upon itself, a technical examination of technique even in those instances where it offers itself to the self-critical ear as a wall without either cracks or handholds. If the time has come for music to turn once again to the

subject, then this must not be done in such a way that the intention is again immersed only in the subject itself. Mediation through the subject can only succeed in objective terms, as criticism of the technical context in itself - not of those things which one might think or feel, not even of that which one might hear imaginatively in isolated inwardness. Musical imagination is intensified through the experience of the configuration and its objective tendency to the same degree as the configuration is intensified through subjective imagination.⁵⁹

CHAPTER FIVE

5.1 Two Professors of Art History argue about modernism

Few academic disputes can have generated as much material so quickly as the one which originated at a conference on modernism and modernity, held in March 1981 at the University of British Columbia in Vancouver.¹ The art critic Clement Greenberg, the starting-point of much debate in modern art, had presented one of his characteristically provocative and wide-ranging declarations. ("Our Western culture has been in a singular position in the last 150 years and maybe more"² . . . "And, yes, I've been talking in Spenglerian terms".³) T. J. Clark, then Professor of Art History at Harvard, gave in response a rather more detailed summary and interpretation of Greenberg's work under the teasing heading of 'More on the Differences Between Comrade Greenberg and Ourselves'.⁴ Discussion ensued - transcribed in the conference report - which reads now as rather light-hearted banter, with the conference audience evidently enjoying the spectacle. In his preface to the report, however, Serge Guillbaut helps put this in context, giving it the gloss of perhaps unexpectedly high and serious stakes:

The exchange between Timothy Clark and Clement Greenberg emerged as the centrepiece of the symposium, since it highlighted the key issue upon which the success or failure of modernism could ultimately be determined: its relationship to mass culture. Any serious attempt to consider this question had to include Greenberg, as the individual most responsible for providing a theoretical framework for both the modernist practice in painting and the avant-garde phenomenon. But it was just as important to have Clark present a historical analysis ... of this same theoretical work and of the seminal texts of 1940 in particular. The results underlined the crucial differences between formalism and modernism.⁵

Although delivered at the Vancouver conference, Clark's article was first published in a different context. Later that year

he presented the same paper, now to the more sober title of 'Clement Greenberg's Theory of Art' at a symposium held in Chicago on the theme of The Politics of Interpretation. Sponsored by the Chicago journal Critical Inquiry, this was published a year later as a special issue of the journal.⁶ (The Vancouver papers had to wait till 1983 before appearing out of Nova Scotia.) Exchanges and responses followed the Chicago conference, which were all collected in a book published in 1983.⁷

At Chicago Clark's paper met not with lively discussion played to the gallery but with a cool and highly critical response, entitled 'How Modernism Works', from Michael Fried, then Professor of Art History at Johns Hopkins University, and author of the classic 1960s aesthetic statement 'Art and Objecthood'.⁸ Clark presented a final rejoinder, called 'Arguments About Modernism'. By this point the debate had travelled far from the original context of explicating certain aspects of the art criticism of Clement Greenberg - although he remains at all times a cardinal reference - to examining fundamental issues of artistic value in modernism, the responsibility of the critic, and their consequence for the art which might follow modernism. It is perhaps in this latter aspect that the Clark-Fried dispute is so effective: because it does not, as happens with a degree of regularity, simply posit the idea of postmodernism, thence to dig back into modernism; but presents instead a full-blooded dispute over modernism itself, leading inevitably to questions which would suggest postmodernism as one, and only one, possible outcome. Subsequent publication may constitute somewhat dubious evidence, subject to commercial demand, but the Clark-Fried dispute was deemed important enough to form the basis of a book published in 1985, edited by Francis Francina, which brought together in the manner of a reader the Greenberg papers of 1939-40 which formed the basis of Clark's lecture, the Clark - Fried - Clark dispute in its entirety (containing, importantly, some further footnotes and interpolations of T. J. Clark not included in the Chicago publication), and a host of other articles which widened and commented on that aspect of the debate which concerned the representation of modernism.⁹ I shall now present, at some length, a summary of the dispute between T. J. Clark and Michael Fried:¹⁰ subsequent discussion will turn the focus back from the debate onto the subject of song writing.

In order to provide a measure of the argument to follow it is worth entering in medias res with one of the footnotes which Clark appended to his rejoinder 'Arguments About Modernism' in the Frascina edition of 1985 (hence with the hindsight of Vancouver and Chicago). Note the tone of what follows - how argumentative this argument seems:

In the knockabout of argument one tends to lose hold of the main point: that the critique of modernism will not proceed by demotion of heroes, but by having heroism come to be less and less the heart of the matter. We should not be trying to puncture holes in the modernist canon (we shall anyway usually fail at that) but rather to have canon replaced by other, more intricate, more particular orders and relations. Naturally, new kinds of value judgement will result from this: certain works of art will come to seem more important, others less interesting than before; but above all the ground of valuation will shift. At the moment our sorting is all ex cathedra: history proceeds by random exclusions and inclusions This is a mess. And the mess affects our account of the heroes, I think: the breathless, repetitive, fawning quality of so much writing on modern art is the result, it seems to me, of our not having a history in which even the masterpieces might make sense. (84)

The rather bitter tone of this afterthought suggests that much material had met with Clark's distaste: it is a tone of resignation bordering on anger.

It is necessary first to clear away the original references to Greenberg himself, better in order to focus on the central issues concerning modernism. In what appears to be a topos of left-field art criticism - see the article of Thomas Crow in the Frascina volume¹¹ - Clark had presented the case for some of the earliest of Greenberg's copious publications, two articles published in 1939 and 1940 (respectively 'Avant-Garde and Kitsch', and 'Towards a Newer Laocoon'¹²). In order to describe

Greenberg's critical stance at that historic moment Clark mints the paradoxical coinage 'Eliotic Trotskyism'. This denotes a 'suitably grim' attitude towards art and culture, characteristic of several writers of the 1930s - Clark adduces to T.S. Eliot and Trotsky the names of Brecht and F.R. Leavis. All these writers saw art as having reached a stage in its relation to the public at large which exemplified in various measure three possible tensions:

- (a) the 'traditional' relation between avant-garde art and the bourgeoisie was on the point of severance (a strand found in T.S. Eliot)
- (b) avant-garde art occupied a certain space within that society, taking inspiration from that society's 'ideological confusion and violence'
- (c) the avant-garde searched out a position which was in opposition to the capitalist society (the strand characteristic of Trotsky).

Fried disagrees with this reading of Greenberg. He finds both Greenberg and Clark guilty of a similar critical failing - '[Clark's] attitude, of course, is the reverse of Greenberg's, but his assumptions derive directly from Greenberg's schema'. Clark points out, in his rejoinder, that this assertion is due largely to Fried's having adopted Greenberg's later criticism as model, rather than the essays of 1939 and 1940: 'if he wants to pass judgement on how much or how little Greenberg I have swallowed, it might help to get clear which Greenberg we are talking about'. Fried does indeed base his comparison on two Greenberg articles of the 1960s, by which time a seed which was only germinal in the earliest articles had grown to become the familiar Greenberg 'line' on modernism in visual art. In this influential historical interpretation, avant-garde art, beginning with the Impressionists, was understood as having concerned itself increasingly with the unique and 'pure' qualities of its medium, in order to avoid the state of Kitsch. This led on the part of the critic to what was effectively an appreciation of a painting's 'flatness' (against the laws of perspective in art). By then Clement Greenberg had become perhaps the leading spokesperson for Abstract Expressionism, and hence a key figure in what Serge Guillbaut calls 'how New York stole the idea of modern art' [from Paris].¹³ This was a long way from the world of 'Eliotic Trotskyism' to which Clark had alluded, and Greenberg's comment

at the peroration of the 1939 article: "Today we look to socialism simply for the preservation of whatever living culture we have right now". (32)

From his presentation of early Greenberg, T.J. Clark offers his own gloss on those views. It is these four criticisms which set the terms for the debate to follow, moving from the immediate concern of Clement Greenberg's criticism to wider issues concerning artistic modernism. Clark's first two points stem directly from Greenberg. Greenberg maintained that art is able to possess a source of value independent of other 'systems of valuation', notably commerce, and that 'a fairly constant distinction' can be made between 'those values only to be found in art and the values which can be formed elsewhere'. (27) Clark agrees - it is difficult to imagine complete disagreement - but suggests that for the late 19th century avant-garde a rather more fluid model operated in which 'the facts of art and the facts of capital were in active tension'. (57) Values in art are always under one of two pressures, either in the relations of patronage or in the artist's imagining of audience, and this pressure 'keeps the values of art from becoming a mere academic canon'. (57) Something similar occurs in Clark's second criticism, of Greenberg's concept of 'flatness': again he finds Greenberg too literal, and offers a reading in which flatness stands for various meanings and valuations: flatness was 'in play'. (58) When painters chose flatness, along with this went a 'complex act of meaning'. (58)

For Michael Fried, Clark's criticisms fall prey to the same problems of reductiveness and essentialism which he, Clark, criticizes in Greenberg. Fried is more concerned with what he takes to be Clark's own central contentions, his third and fourth extensions of Greenberg. As Fried reads it, the dispute over modernism turns on Clark's assertion that 'the fact of art, in modernism, is the fact of negation'. (59) Fried is emphatic. 'This claim', he declares, 'is false'. (65)

The theme of negation emerges as one of the central issues. Clark reaches what he terms 'practices of negation' by two routes: one concerning medium, the other concerning modernism's place in society. The former refers to the way in which medium in modernist art implies absence of some kind: of finish, of coherence, of determinacy, and so on. (58). The second is more important - 'my differences with Greenberg centre on this

one':(59) modernism finds itself lacking a ruling class to address; it develops a negative cast; and it then finds its meaning in practice:

But the practice in question is extraordinary and desperate: it presents itself as a work of interminable and absolute decomposition, a work which is always pushing 'medium' to its limits - to its ending - to the point where it breaks or evaporates or turns back into mere unworked material. (59)

Modernism, as a practice of negation, thus represents an attempt to capture the lack of 'consistent and repeatable meanings' (59) in culture - its lack of 'social base' (59) - and to make that very lack into form. In his early work Clement Greenberg also had held that Art could substitute itself for values which capitalism had rendered useless.

What Michael Fried urges upon this view is to take the negative 'moment' of modernism and relate it to a 'more encompassing and fundamental set of positive values, conventions, sources of conviction'. (67). In Manet's Déjeuner sur l'herbe, which he would understand with Clark as depicting a situation which is unintelligible, speaking so in a negative sense (un-intelligible), he can find nevertheless 'a, for want of a better word, positive conception of the enterprise of painting'. (66) Clark replies that by so doing Fried has confused negation with nothing or nihilism. (82) That modernist art is a practice of negation, Clark maintains in his rejoinder, is 'pretty well supported by the evidence'. (81) Negation, as a fundamental principle of modernist art, arises from two gestures: the casting-off of previous norms and conventions, which then becomes an end in itself, obscuring all others. To the charge of being relentlessly negative, Clark suggests that 'a strategy of negation and refusal is not an unreasonable response to bourgeois civilization'. (82) Indeed, the 'ruthlessness of negation' (83) which he finds in his favourite products of modernism is something which Clark actively admires. The question is therefore not simply one of whether to be approving or not, but rather how to deal with art in the complex period 1910-30, a time in which the received tradition was broken up, Paris lost its hegemony, and a set of compelling art practices were to emerge - 'the whole decentering

of art after 1917' - during which the limits and autonomy of art were at stake. (83)

Negation is then for Clark inscribed in the very practice of modernism, where it appears not as irony, but as an 'all-encompassing fact'. (59) In this, his fourth and final response to the criticism of Greenberg, Clark presents the one possible alternative. As he sees it, the only way in which to escape the road to 'the black square' (59) is to negate the negation. It is important immediately to realize what Clark does not mean by this: anti-art (83) or 'realism by the back door' (fn. 11, 62). Clark finds in one margin of modernism - with Brecht its 'most doctrinaire example' (60) - an art which involves a search for 'another place in the social order':

Art wants to address someone, it wants something precise and extended to do; it wants resistance, it needs criteria; it will take risks in order to find them, including the risk of its own dissolution. Greenberg is surely entitled to judge that risk too great and, even more, to be impatient with the pretense of risk so dear to one fringe of modernist art and its patrons - all that stuff about blurring the boundaries between art and life and the patter about art being "revolutionary". Entitled he is, but not in my opinion right. (60)

The alternative to this is art now, 'an art whose object is nothing but itself, which never tires of discovering that that self is pure as only pure negativity can be, and which offers its audience that nothing, tirelessly, and, I concede, adequately made over into form'. (60) Clark draws back from believing that 'the best one can hope for from art, even in extremis, is its own singular and perfect disembodiment'. (60)

Now, to Michael Fried all of T.J. Clark's grand rhetoric just doesn't make sense. He is unable to tolerate the lack of specific examples. (66) The model of artistic production which Clark adumbrates bears little relation to that which he, Fried, has devoted several articles and books. He presents four arguments in order to counter the reductiveness which he finds in Clark, then ends with a theory of his own, with reference to a sculpture of Anthony Caro.

Fried sees no reason to assume in the first place that

modernism will inevitably lead to Clark's 'black square'. Neither can one assume that art will invariably evolve 'from greater to lesser complexity, from differentiation to nondifferentiation, from articulateness to nonarticulateness'. (69-70) Secondly, the driving force (the 'deepest impulse' or 'master convention') behind 'mainstream' modernism has been to equal the highest achievement of the old masters - 'the ultimate term of comparison' - a positive enterprise, and not necessarily the negative pursuit of overthrowing, superseding, or otherwise breaking with the pre-modernist past. (70) Third, Fried disagrees with Clark's 'thumbnail analysis of the sociopolitical content of modernism', finding it 'both crude and demeaning'. Fried presents a more romantic notion of the artist, 'primarily responsible to an exalted conception or at any rate to an exacting practice'. Artists reflect society by themselves being artists and working to the present standards of their craft. In this sense thinking of form alone would never be enough. Those artists, however they exist in the quotidian, have a 'politics of conviction', and will reflect symbiotically influences from the institutions and the society in which they reside. (70-71) This global context suggests Fried's final and more specific context: that art reflects by its conventions most tangibly the influence of the recent past. In other words, artists tend to look over their shoulder toward their immediate precursors, (71-72) but in so doing the artist is in fact much closer to a living present.

What does this imply for the critic? Michael Fried is not convinced that Clark's rhetorical calls for 'resistance' and 'criteria' will help the critic's central concern, which Fried maintains to be

to distinguish between the large mass of ostensibly difficult and advanced but in fact routine and meretricious work ... and the far smaller and less obviously extreme body of work that really matters, that can survive comparison with what ... they take to be the significant art of the past. (72-73)

Distinguishing between two such divisions has been a recurring theme in Fried's work, and in a footnote he recalls the terms which he employed to describe them in his 1967 Artforum article 'Art and Objecthood', terms which have themselves achieved a

degree of fame: 'seemingly advanced recent work' he described as theatrical, whereas the best contemporary painting sought an 'ideal of self-sufficiency' which he called presentness. It is the former, theatrical tendency which he finds realized in postmodernism. (fn. 17, 78-79) By not attending to such fundamental questions, T.J. Clark is unable sufficiently to appreciate 'the magnitude of the achievement' (73) of modern art.

To illustrate and consummate his argument Fried presents a reading of Anthony Caro's Table Piece XXII of 1967. The minutiae of this need not be of concern here, but the 'analytical method' will be of interest. (73-75)

Fried first presents the problem which Caro faced in this piece. This concerned merging the formal problem of size (small objects) with the need to be 'faithful to his commitment to a particular mode of thinking, feeling, and willing sculpture', and the 'acceptance ... of a particular set of constraints'. The discovery of these constraints had been instrumental in Caro's 'sudden emergence as a major artist (itself a characteristically modernist phenomenon)'. To these constraints Fried has given the terms 'abstractness', contrasted not with 'figurativeness' but with 'literalness'. Returning to Clark, Fried suggests that 'a Marxist critic might wish to say that this last distinction and indeed any larger advocacy of abstractness versus literalness are epitomes of bourgeois ideology'. Be that as it may, he thinks that such detailed analysis as he offers clearly counters 'Clark's fantasy of the medium in modernism reverting to the state of "mere unworked material"'.

And this is not all. In a final paragraph Fried moves beyond his presentation to 'something that defies exhaustive analysis, namely the sheer rightness of all the relevant relations at work in it'. (75) 'Intuition of that rightness is the critic's first responsibility as well as his immediate reward', and if Clark 'shared more than a fraction of that intuition' his understanding of the politics of modernism would be altogether different.

This for Clark ends up 'sounding like old-time religion'. (86) He analyzes Fried's analytical method as a 'version of the priority-of-perception thesis'. (85) This involves close reading - of course - but Fried's version relies also on an 'uncontroversial insistence on the special nature of artistic statements', 'complex and self-conscious' exercises in description. (85) Furthermore, Fried's 'intuition of rightness', (75) which Clark sums up as a 'form of

pristine experience had by an individual in front of an object' (85) - bears obscure relation to the vicissitudes of history. It is this which Clark would demand of close reading: that it be 'construed from a political point of view'. (85) This demand he finds borne out in the critical writing of T. S. Eliot, F. R. Leavis or indeed the early Greenberg. Otherwise, 'putting it crudely'

The bourgeoisie has a small but considerable interest ... in presenting a certain myth of the aesthetic consciousness, one where a transcendental ego is given something appropriate to contemplate in a situation essentially detached from the pressures and deformities of history. (86)

So far as Fried's example from Caro goes, Clark finds it 'uncongenial and boring' ('I think I'm still capable of noticing that a Caro is small, but I fail to see why I should take facts of this kind very seriously') (86), but it is the requirement that the critic 'intuit' these things which is disturbing. Many of the 'metaphysical buzzwords' (fn. 7, 88) of Fried's criticism - 'presentness', 'grace', 'perpetual creation' - seem to suggest a perspective of belief; but this perspective is not spelled out. Clark adds that 'it may even be that a religious perspective is the only possible one from which a cogent defence of modernism in its recent guise can be mounted'. (87) This - Clark suggests the case of T. S. Eliot - would be defensible; and then, 'if a defence were offered, arguments about modernism, other than the name-calling kind, would be made much easier'. (87)

Why is this debate at all important? Two reasons suggest themselves.

First, the debate is about the historical response to art. In its temporal aspect, as has been observed already, the debate discusses modernism from within, arriving at questions of the present from the perspective of the historical past. It begins from a work of criticism, that of Clement Greenberg in the late 1930s, rather than from works of art themselves (this clearly is the source of considerable chagrin on the part of Michael Fried). It is necessary in this context to distinguish between history and its representation. This is a point made with reference to Kathryn Bailey's book on Webern in the previous chapter. Arnold Whittall's

Music Since the First World War¹⁴ of 1977 gives assuredly 'a selective study of the most important techniques used by the most important composers of the last sixty years', but it is only by writing in the 1970s that Whittall is able to tell that, for example, Anton Webern is of an importance sufficient to merit a chapter all to himself. (This no doubt is related to the importance accorded 'technique' in Whittall's brief. Had his emphasis been on 'the most important aesthetic attitudes' then this might have been different. This is then related to the book's usage, in advanced musical study, in which understanding the mechanics of twelve-tone music - in particular being able to differentiate between the techniques of Schoenberg, Berg, and Webern - has for some reason acquired cardinal importance.) However, the reason Webern is perceived by Whittall as being among the 'most important' is itself dependent on a whole history of Webern reception, the stuff of Webern bibliography. It depends on tiny, fugitive pieces of journalism - Adorno's review of the first performance of op.10 in 1926, for example, published in Musikblätter des Anbruch,¹⁵ before, under Adorno's direction, it became Anbruch - small articles which 'get things going'. Webern is perceived as a composer of import, even where his music seems to 'resist' that perception. The Greenberg articles can thus be compared to works of criticism of the thirties and forties, just beyond journalism, and moving into the area of teaching material: Constant Lambert's Music Ho! of 1934, Ernst Krenek's Music Here and Now of 1939, teaching books by Hindemith, Schoenberg, and Leibowitz of the early 1940s, Adele Katz' Challenge to Musical Tradition of 1945.¹⁶ The debate between Clark and Fried takes in the history of art from the Impressionists (and beyond: Fried's invocation of the 'old masters' would clearly imply the musical equivalents of Bach, Beethoven, Brahms) through Clark's crucial phase, 1910-30 (atonality - twelve-note), and beyond, certainly into pop art, with postmodernism a possible present. But in the background is always the stress on its being a critical debate: a debate about criticism.

Secondly, the debate manages to display to the full the pleasures and perils of critical eclecticism. The debate manages to take in many possible approaches to its topic. There is Marxist criticism in the early Greenberg and in T.J. Clark; formalism in the later Greenberg and in Fried; the evocation of a religious

perspective at the end of Clark's rejoinder; a certain brand of Adorno's immanent critique in Fried ('Art and Objecthood' of 1967 ends with the famously immanent statement: 'We are all literalists most or all of our lives. Presentness is grace'.¹⁷); and there is a brand of transcendent critique in Clark, albeit of a kind which is more directly engagé than that of Adorno, approaching perhaps a critic such as Raymond Williams. Clark himself acknowledges several critical approaches: Eliot, Leavis, Brecht, Trotsky. Such eclecticism brings on a certain unease, and in bringing the debate into the musical domain, one of the things which would seem essential is precisely to ground the argument in particular songs (the equivalent of Fried's analysis of Caro). The question which arises is at its simplest, this: is it better for song to express negativity by looking outside itself to the subject matter, to the text, or to concentrate within itself, on the technique of music, so as to reflect from within the world outside? This latter we have seen already to an extent in Webern's Op. 23 No. 1, though, to be fair, subject matter was barely addressed. In discussing Op. 25 No. 2, the poem is kept to the fore, as in earlier chapters, and as a balance to the Webern song, one from the same time, by Eisler, will be examined. The two songs create their own field of reference back to the art historians' debate, and the titles of each section are derived from their respective (imaginary) spokesmen. For the Eisler song the title, 'art wants to address someone', comes from T. J. Clark. (60) For Webern, 'sheer rightness', is taken from Michael Fried. (75)

I will try to show such critical responses as being apposite in both case. What will complicate the matter here is precisely the introduction of Eisler. This means that we are no longer dealing with the modernist song alone, but also with a version of 'popular song'. I will first rehearse a relation between popular music and modernism, by bringing Philip Larkin back from the first chapter, though this time not Larkin the poet but the critic.

(The Clark-Fried debate, which now goes underground to return later, is summarized in an appendix for reference.)

5.2 Philip Larkin: 'something fundamentally awful'

It may be that part of the problem of responding to modernism is that the psychology and sociology of its reception is rarely made clear. The music of Webern existed, it would

appear, then someone came along and decided to analyze it. But why?

One way in which the process happens is depicted, in its quiet way, in Philip Larkin's poem 'Reference Back'.¹⁸ (Larkin has gone home to see his parents, but, rather than make conversation, has retired to his own room, and his beloved record collection.) It begins:

That was a pretty one, I heard you call
From the unsatisfactory hall
To the unsatisfactory room where I
Played record after record, idly,
Wasting my time at home, that you
Looked so much forward to.

The record which caught what sounds inevitably like his mother's attention was Riverside Blues, King Oliver and Louis Armstrong. Jazz was Larkin's badge of difference from his parents: 'In another age it might have been drink or drugs, religion or poetry. Whatever it happens to be, parents are suspicious of it'.¹⁹(A15)²⁰

The prose quotation in the last paragraph is taken from the introduction to Larkin's jazz criticism, first published in 1970. It is the most cogent statement against modernism in music. And it is musical, if extreme and highly contentious. The difference is that it starts not from Schoenberg, but from jazz; be that as it may, the argument is formally crystal-clear.

It is worth noting at once just how much Larkin cared for jazz. It is one thing breezily to declare on its opening page that 'few things have given me more pleasure in life than listening to jazz'. (A15) It is quite another to qualify this assertion in the way he does in its closing few paragraphs: 'I began by saying how much pleasure in life it [jazz] has given me, and when I imagine how much I should have missed if, instead of being born on 9 August 1922, I had died then, I realize how great my debt is'. (A28)

Larkin became a jazz critic during the 1960s on the assumption that all he would need do would be to praise everything to the skies: 'in literature, I understood, there were several old whores who had grown old in the reviewing game by praising everything, and I was to be their jazz equivalent'. (A19) Also through circumstance he had lost touch with trends and saw

this as, one suspects, an expense-free way of making up for lost ground:

But there came a hitch. When the records, in their exciting square packages, began obligingly to arrive from the companies, the eagerness with which I played them turned rapidly to astonishment, to disbelief, to alarm. I felt I was in some nightmare, in which I had confidently gone into an examination hall only to find that I couldn't make head or tail of the questions ... Had jazz been essentially a popular art, full of tunes you could whistle? Something fundamentally awful had taken place to ensure that there should be no more tunes. (A19)

Typically Oxonian, and belying his assertion elsewhere that 'books are a load of crap' ('A Study of Reading Habits'),²¹ Larkin's response to this catastrophe is to read some books to discover why it was so:

I learned that jazz had now developed, socially and musically ... jazz was catching up with the rest of music, becoming chromatic instead of diatonic (this was the something fundamentally awful). (A22)

Schoenberg wrote:

The ear is often slow-witted, but it must adapt itself. Adaptation to the new is not generally easy; and it must be said that precisely those persons who have acquired some sophisticated notion of beauty are the very ones who, because they presume to know what they like, defend themselves most vigorously against the new, against something new that would be accepted as beautiful. As a matter of fact, it would only be accepted as true and truthful, but that is what one calls beautiful. ²²

It is interesting that at the very moment Larkin is about to move from dissonance ('the something fundamentally awful') into what might be regarded as a theory of artistic antimodernism,²³ and at

just the point where Schoenberg, in the passage just quoted, is about to '(give) the pupil a completely free hand with these chords',²⁴ so does the composer evoke the very same, loaded aesthetic terms - truth and beauty - which Larkin himself would later choose to employ:

A more important thing I said was that every poem starts out as either true or beautiful. Then you try to make the true ones seem beautiful, and the beautiful ones seem true. I could go through my poems marking them as one or the other.... When I say beautiful, I mean the original idea seemed beautiful. When I say true, I mean something was grinding its knuckles in my neck and I thought: God, I've got to say this somehow, I have to find words and I'll make them as beautiful as possible.²⁵

Having discovered for himself the joys of post-tonal music, albeit through bebop and its offshoots in the fifties and sixties, Larkin now makes clear the link between the matter of technique which he understands dissonance to be and artistic modernism (it is an exercise in the italic as sneer):

there was something about the books I was now reading that seemed oddly familiar. This *development*, this *new language* that was more *difficult*, more *complex*, that required you to *work hard at appreciating it*, that you *couldn't expect to understand first go*, that needed *technical and professional language* to evaluate it *at all levels*, this *revolutionary explosion* that *spoke for our time* while at the same time being *traditional* in the *fullest*, the *deepest* ... Of course! This was the language of criticism of modern painting, modern poetry, modern music. *Of course!* How glibly I had talked of modern jazz, without realizing the force of the adjective: this was *modern* jazz, and [Charlie] Parker was a modern jazz player just as Picasso was a modern painter and Pound a modern poet. (A22)

And so Larkin proceeds to articulate his objection to modernism,

arriving at precisely the argument over medium's becoming an end in itself, familiar from T. J. Clark's critique of Clement Greenberg ('modernism would have its medium be absence of some sort'²⁶). Larkin:

My own theory is that it [modernism] is related to an imbalance between the two tensions from which art springs: these are the tension between the artist and his material, and between the artist and his audience, and that in the last seventy-five years or so [Larkin, note, is writing in 1970!] the second of these has slackened or even perished. In consequence the artist has become over-concerned with his material (hence an age of technical experiment) (A23)

Finally this theory is (bravely, in my opinion) taken to its logical conclusion. If he is so sure about the iniquities of modernism, what precisely does he expect from art in general?:

To say I don't like modern jazz because it's modernist art simply raises the question of why I don't like modernist art: I have a suspicion that many of my readers will welcome my grouping of Parker with Picasso and Pound as one of the nicest things I could say about him ... I dislike such things not because they are new, but because they are irresponsible exploitations of technique in contradiction of human life as we know it. This is my essential criticism of modernism, whether perpetrated by Parker, Pound or Picasso: it helps us neither to enjoy nor endure. (A27)

There can be little doubt that Larkin truly did believe in a Leavisite Common Reader as Tovey did his Naive Listener, although not all of the Movement were so thoroughly anti-modernist. Donald Davie in particular became a vigorous champion of Ezra Pound, the literary representative in Larkin's 'pleasantly alliterative' modernists. And Larkin's gentle quotation of Dr Johnson at the end of his 'essential criticism' of modernism hints at tensions which Blake Morrison discerns within the attitude of the Movement as a whole towards its audience:

On the one hand, the Movement enjoys and exploits the sense of belonging to an academic elite; on the other hand, it disapproves of writing aimed at such an elite. On the one hand, it asserts the importance of university teachers and critics; on the other, it questions and satirizes their function. On the one hand, it declares that to write for a large audience is damaging; on the other, it declares that it is valuable and necessary. On the one hand, its work is dense, allusive, intimate with fellow intellectuals; on the other, its work is simple, 'accessible', intimate with an imagined Common Reader.... the work of the Movement is characterised by a tension between the two.²⁷

Larkin certainly had to close his eyes in formulating his theory to one of the most powerful models of literary criticism that provided the impetus behind modernism, that of T.S. Eliot as expounded in 'Tradition and the Individual Talent'. Often quoted, the key passage runs:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead.²⁸

Larkin, in one of many versions of this:

I don't think poetry is like that. Poems don't come from other poems, they come from being oneself, in life. Every man is an island, entire of himself, as Donne said. This American idea - it is American, isn't it? Started with Pound and Eliot? - that somehow every new poem has to be the sum of all old poems, like the latest Ford, well, it's the sort of idea lecturers get, if you'll excuse my saying so.²⁹

This is coy, but consistent. It certainly helps put into perspective Schoenberg's quotation in Harmonielehre, at the point alluded to already, of notable precedents for dissonance in Bach, Mozart, and

Mahler, and Webern's cheery paths to new and twelve-note musics ('The old Netherlanders were similarly unclear about the path they were following, and in the end this development led to Schoenberg's Harmonielehre!³⁰). Could there be music which was at once avant-garde and which maintained contact with an audience?

Before leaving antimodernism, however, we might consider whether it would be possible to be so modernist as to be actively opposed to the 'Old Masters', in Fried's term. In other words, the relation to the audience and to the material would be in equilibrium, satisfying Larkin's criteria, but the relation to Eliot's 'dead' would be non-existent. Frank Zappa seemed to manage it. He plays to vast audiences in a rock band, interspersing heavy metal with patches straight out of Varèse. His compositions were recorded by Pierre Boulez and the Ensemble InterContemporain, and even the rock shows require months of rehearsal: this is the relation of artist to medium. As for tradition, his acknowledged mentors are Bartok, Stravinsky, Webern, and Varèse. Asked in a radio interview which music he liked the least, Zappa replied:

Least? Oh, the stuff that everybody else likes: Mozart, Beethoven, Brahms, all that, it has no interest for me. I'm sure it's very fine music but it doesn't speak to me. It's got no message for me.³¹

5.3 'Art wants to address someone': Eisler, Lied der Kupplerin (1934-36)

A single glance at the audiences who attend concerts is enough to show how impossible it is to make any political or philosophical use of music that produces such effects. We see entire rows of human beings transported into a peculiar doped state, wholly passive, sunk without trace, seemingly in the grip of a severe poisoning attack. Their tense, congealed gaze shows that these people are the helpless and involuntary victims of the unchecked lurchings of their emotions. Trickle of sweat prove how such

excesses exhaust them. The worst gangster film treats its audience more like thinking beings. Music is cast in the role of Fate. As the exceedingly complex, wholly unanalysable fate of this period of the grisliest, most deliberate exploitation of man by man.³²

There is an old and knotty philosophical point here, with modernism adding the complication of, as T. J. Clark would describe it, making negation into a common practice. Let us recall the positive, Utopian version. The Beethovenian drama of overcoming fate and ending in triumph could be read in two ways. One was to see it as reflecting the achievement of bourgeois man to date: that was then, this is now. The other saw it as the intimation of the 'anti-bourgeois world - of a socialist-revolutionary society': 'this erupted, external dream of essential humanness casts upon a reluctant Heaven the most powerful beam of heroic-mystical atheism', wrote Ernst Bloch in his Philosophy of Music.³³ Wilfrid Mellers can even extend the notion to take in a list of his favourite modernist composers:

The Arietta of opus 111, the slow movement of opus 132, the Benedictus of the Missa Solemnis are, in their escape from temporal progression, the beginnings of that process whereby music, through the sequence of late Wagner, Debussy, Stravinsky, free atonal Schoenberg, Webern, Messiaen, Ives, Varèse, Stockhausen, Cage, at least envisaged the possibility of a society freed from the bondage of our linear thinking, quantified knowledge and progressive science.³⁴

The logical process would surely be to take the versions of Utopia found in Beethoven, and turn them round into versions of negation. Adorno, who placed negativity itself at the centre of his outlook, did just this:

Totality, atomization, and the untransparently subjective art of combining opposites ... are characteristics of the most modern music. It is difficult to judge, however, whether the negative

quality of this music expresses the negative element in society, thereby transcending it, or whether this music, unconsciously caught up in the spell of this society, merely imitates it. In the final analysis the two possibilities are not to be clearly separated.³⁵

In the critical debate, T. J. Clark was alive to both these possibilities, admiring, we recall, the 'ruthlessness' of negation in early modernist work, but accusing modernism of then having followed medium 'back and back ... to the black square', ending up, in Adorno's description as a kind of 'film music' atonality.

If we accept for the moment the assertion that modernism in music has problems of 'social base', would it then follow that reinstating that base would automatically cancel out modernism? Or, to recall the terms suggested by Philip Larkin, is musical modernism entirely a matter of material rather than of audience? These perhaps were ideas which fuelled a shift in evaluation from high modernism eventually to the postmodernism of today. The example which follows, from Eisler (Brecht being Clark's 'doctrinaire example' of a possible alternative to 'black square' modernism (59-60)), attempts to place itself between these two polarities, being a modernism which attempts knowingly to reconcile itself to social base. Andreas Huyssen writes that

the 1960s in West Germany produced a major shift in evaluation from one set of moderns to another: from Benn, Kafka and Thomas Mann to Brecht, the left expressionists and the political writers of the 1920s, from Heidegger and Jaspers to Adorno and Benjamin, from Schoenberg and Webern to Eisler³⁶

It was 'a search for alternative cultural traditions within modernity and as such directed against the politics of a depoliticized version of modernism'. Marjorie Perloff in her book The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture suggests that the Futurists were after something similar, if much earlier: 'It [the Futurist moment] represents the brief phase when the avant-garde defined itself by its relation to the mass audience',³⁷ and she suggests ways in which this ideal might possibly be achieved:

What the battle cry 'Literature is a part of life!' meant in practice was that (1) form should not call attention to itself; (2) the 'high' artwork should incorporate and come to terms with elements from 'low' culture - the newspaper headline, the popular song, the advertising poster; and (3) the making of art could become a collective enterprise, designed for what was perceived to be a newly collective audience.³⁸

The song 'Lied der Kupplerin' from the Brecht and Eisler collaboration Die Rundköpfe und die Spitzköpfe of 1934-36 answers the first two of Perloff's categories, the third being something which clearly lay at the heart of Brechtian performance practice.³⁹

The form of 'Lied der Kupplerin' does not call attention to itself because it is, effectively, popular song. Thus modern song enters into the area defined by Clement Greenberg⁴⁰ in the art history debate as avant-garde and kitsch, a division of which Adorno was himself aware.⁴¹ Now what constitutes this song as an example of musical kitsch? It is not necessarily light, or simple; Brecht, in the article quoted at the start of this section, wrote that 'Eisler's music can by no means be called simple. Qua music it is relatively complicated, and I cannot think of any that is more serious'.⁴² Eisler seems to have been especially alive to any hint of 'stupidity' (Dummheit) in music;⁴³ although Luciano Berio was to turn the table in declaring that 'Eisler's music was essentially stupid'.⁴⁴ In terms of the art history debate, on the one hand, Eisler negates negation: in particular by getting rid of that 'something fundamentally awful' of atonality which is found in Eisler's early opus numbers of ten years before this song, the sonata Op. 1 dedicated to Schoenberg, and the songs Op. 2 dedicated to Webern (1922-23).⁴⁵ On the other hand, of course, he is representing Brecht's words rather than necessarily expressing them. There is an element of compromise in which music and words are dedicated towards getting over the central notion of the song in as direct a way as possible, while maintaining, for want of a better phrase, a degree of artistic integrity. So far as an audience might hear it, this song does not draw attention to its internal technique as a song of Webern assuredly would: composed against the background of the Überbrettel, it would appear as an ordinary popular song.

Further to Perloff's categories, this song happens to contain an element of intertextuality avant la lettre, as Eisler himself described it in a letter to Brecht:

The effect lies in the fact that the music is terribly common and ordinary ... in this song the principal motive from Richard Wagner's *Tristan und Isolde* is used as an accompaniment, and the master must always be honoured where necessary.⁴⁶

This is rather like Perloff's mingling of high and low, although the categories are inverted. A massive exhibition which emanated from the Museum of Modern Art in New York, and toured the United States in 1991, was devoted to High and Low: Modern Art and Popular Culture. This drew attention to how 'low' infiltrated the 'high'. In early Cubism's attitude towards the typographies of commercial product, for instance:

Picasso, Braque, and Gris worked to subvert this rough-and ready efficiency of communication by breaking-up, cropping, and rearranging the found words into fragments - combinations that, through puns and in-jokes, released multiple private meanings lurking within the exhortations of public words.⁴⁷

The writer (Kirk Varnedoe) is clearly trying to merge the thesis of high/low into an earlier theory, that of the objet trouvé of Surrealism, and the bricolage of Levi-Strauss. The Eisler song takes an element of 'high' culture - the opening bars of Wagner's Tristan und Isolde and places it in the 'low' context, formally of a popular song and thematically of a song sung by a procuress. Brecht's text introduces further references to the commonplace romantic imagery of 'red moonlight on water', but for love and death substitutes love and money.

Eisler's trick in using the Tristan chord is, of course, to remove from it any trace of its famous ambiguity. Eisler uses the chord in two distinct functional contexts: the first is rather like the link between verse and chorus in popular song, three repetitions of the opening two Tristan chords, the second uses the one statement of the two chords as an intensification of the cadence (Fig. 1). There is great bathos in the first usage by the

way in which the chord of resolution ('E dominant seventh'), which in Wagner is left to float unresolved all the way until the interrupted cadence at bar 17, and beyond, is in Eisler resolved immediately and, amusingly, correctly on to a diminished seventh whose 'missing root' is A, fifth below E. Furthermore, the section following the Tristan interruption itself plunges onto a flat submediant, momentarily tonicized and returning through the mixture of subdominant minor (flat six - flat three - flat four minor; Ab - Eb - F minor). This acts to integrate the Tristan chord itself, at least in Eisler's curiously spelt version with A flat and E flat, the spelling found at the end of the Prelude (Robert Bailey in a recent interpretation of the Tristan chord joins Eisler in making the first chord of Tristan an 'Ab minor triad with added sixth').⁴⁸

Eisler's integration of his idiosyncratic notation of the Tristan chord and other details of the song are rehearsed in a graphic presentation which indicates how the mixture of harmonies from the minor region are contained in music which remains grounded in C major, albeit a tonality which allows the licence of added sixth as a colouristic element.

In the first section of the song (bars 1-13) C major is pitted against a version of the chord of the supertonic which borrows A flat from C minor. There is nothing especially striking in this; the A flat itself, however, is then picked up as a melodic tone in the Tristan chord. A flat and C flat (forming a chord which the guitar reduction wittily calls Fm7) form a voice-exchange with G sharp and B natural in the chord built on the mediant. The bass motion from C tonic through E natural acts to divide the overall movement towards the dominant. With the Tristan chord, of course, the nature of the mixture becomes clearer, as the third degree of C major is itself flattened, most evidently in voice in three repetitions of melodic descent 3 - 2, from bars 14-19.

It is in the final section (bars 20-38) that mixture is most cleverly exploited, and this can be illustrated by examining repetitions of the bar in which E flat becomes an inner voice, first seen at 22. This is repeated at 28, with a final rhythmic diminution occurring at 34. Between the first two repetitions a change of stress occurs:

ANTECEDENT		CONSEQUENT	
20-23		24-27	
antecedent-consequent		antecedent-consequent	
20-21	22-23	24-25	26-27
ANTECEDENT		CADENCE	
28-31		32-35f	
antecedent-consequent		antecedent-consequent	
28-29		32-33	34-35f

22-24 = 28-30 (cf 27 & 31)

What is striking in Eisler's use of tricks of phrase structure and accent is seen in the way E flat continues to infiltrate dominant at 27 - G+ as the guitar symbol rightly observes - and how the suspension at 31 is unresolved until the melodic descent and structural dominant at 34. This latter makes the reference to the Tristan prelude at bars 32-33 more akin to the cadential intensification of the chord on the first minim of 35 than to its 'structural' use at 14-19.

It is interesting finally to observe how the harmonic colouring of added sixth and seventh - a trademark of Berlin sleaze from Kurt Weill to Kander and Ebb - pervades its musical context. The introduction to 'Lied der Kupplerin' provides an excellent illustration of this. The dyad which constitutes the added sixth in the chord at bar 4 is composed out in the figure which opens the piece, as an upper neighbour to the fifth of C major. Against this in the bass is a slower motion through sixth and fifth as part of a descent from leading note to subdominant as preparation for dominant. Indeed the bass movement as a whole is best understood as composing out the lower third of the dominant triad, clashing against the C major above. The ambiguity of the added sixth chord - is it a major chord with added sixth or a minor chord with added seventh? - is further suggested where Eisler in the cadence at 3-4 makes clear melodic reference to a 3-

2-1 melodic descent in A minor. The delay in arriving on a melodic A, and the oom-pah bass which has by then began on C, effectively removes the ambiguity: the effect is both heady and musically witty. Note too that the final chord of the whole song preserves the leading note into the C chord, effectively squashing the content of the first beat of the piece (also at 35) into the very last.

Examination of 'Lied der Kupplerin' suggests what should be obvious from listening to it: that behind the 'natural' sound of popular song - its happy tonality - there is nevertheless a considerable degree of craftsmanship involved. Perhaps this point is not easily appreciated. Declarations in the 1950s of the 'necessity' of twelve-tone composition tended to reinforce the view that without atonality there could be no musical modernism.⁴⁹ This has the unfortunate consequence for analytical understanding of 'hiving off' a particular method for music up to Schoenberg's Harmonielehre, and another, post-twelve-tone method for music written after it.⁵⁰ What is especially noteworthy in Eisler is of course that here was a composer who had been through atonality and twelve-tone music, albeit in the compositional version of the fast-forward device. As has been suggested elsewhere in this thesis, it would be possible to programme one song from Eisler's Op. 2 alongside songs from the pre-twelve note cycles of Webern and Berg with no immediate stylistic dissonance: by the 1930s, however, all three composers are drastically different. The question which would arise from this - and which the dissertation does not stay around to answer - would be the extent to which these journeys to different destinations were musical, or extra-musical. Perhaps this brings out a musical context for T. J. Clark's footnote (the very first quotation from the debate above), that given the criteria in operation at present, our account of this most crucial period in musical modernism is, as Clark calls it, 'a mess'.

For Clark, the answer to the question posed by Eisler lies in a more politicised reception of modern music. Walter Benjamin, in his article 'The Author as Producer' quotes approvingly Eisler's observation that

one must beware of overestimating orchestral music and considering it the only high art. Music without words gained its great importance and full extent only

under capitalism.⁵¹

This can be extended here to suggest that what makes a song of Brecht and Eisler's both modern and political is pre-eminently the fact of its being a song. Set next to a song of Webern setting Jone, this fact becomes cardinal.

5.4 'Sheer rightness': Webern's Op. 25 No. 2

From the day of my arrival to the day I left the weather was mild, almost springlike where I was staying. And this impression was heightened by the magnificent flowers in Werner Reinhart's home. I was surrounded by wonderful exotic plants: orchids, African violets, primula, narcissus, etc. (17.2.1940)⁵²

No question: Webern was describing rare and beautiful flowers - in Britain it takes a trip to Kew Gardens in order to see an African violet - and he was by then in his late fifties, with very little control over the political circumstances in which he found himself but there is another side which thinks: this letter is written in 1940 and must represent some form of Heideggerian withdrawal,⁵³ and even members of my own family, thoroughly Welsh, risked lives in order to get rid of the dictatorship during which Webern would take his beautiful strolls.

Does this matter? To Stravinsky, for whom Webern constituted 'a perpetual Pentecost for all who believe in music',⁵⁴ it probably wouldn't have; to Terry Eagleton, who asserted that 'Webern will never do anything for the world economy',⁵⁵ it probably would. It doesn't matter when listening, as Stravinsky probably was, to the Concerto Op. 24 or the Variations Op. 30, but with a song, in which Webern chooses words which make a direct link into a real world, can we be so sure?

In Chapter Three much attention was given to Schoenberg's famous tribute to Webern in the preface to the Op.9 Bagatelles. Attention was given there to the term irony; here it can be seen as advocating on Webern's part a certain constraint: that 'self-denial it takes to cut a long story so short'.⁵⁶

'It is often in the margins or obscure minor passages of a text - in the footnotes, perhaps, or in a casual parenthesis - that its strains and contradictions stand most clearly revealed'.⁵⁷ So Christopher Norris writes of Derrida. 'Constraint', in the Clark - Fried debate acts as just such a margin, revealing directly the contradiction of one view by the other. It is in a footnote that the word is first used, in the original article by T. J. Clark:

The question is not, therefore, whether modern art should be figurative or abstract. rooted in empirical constraints or not so rooted, but whether art is now provided with sufficient constraints of any kind - notions of appropriateness, tests of vividness, demands which bring with them measures of importance or priority. Without constraints, representation of any articulateness or salience cannot take place. (fn.11, 62-63)

Clark here takes constraint to indicate some sense of 'holding back', or even - in the positive sense of allowing others their just place - of compromise. Consistent with his critique of Greenberg, Clark asserts that matters of technique are not enough; though neither too are matters of subject matter enough in themselves. There are, beyond these more immediate matters, constraints of a more general nature: clarity ('appropriateness'), interest ('vividness'), answering to some manner of value judgement ('importance or priority').

A very different usage of constraint appears, with evident independence, in Fried's advocacy of Caro. The sculptor had been making small versions of bigger objects for some time when:

this solution ... failed to respond to the depth of Caro's need for something, call it a convention, that would articulate smallness in a manner consistent with the prior logic of his art ... that would not run counter to his acceptance of a particular set of constraints ... I associate those constraints with a radical notion of abstractness, which I contrast not with figurativeness, an uninteresting opposition, but rather with literalness. (73)

Here in complete contrast is constraint as something looking inward to the technique of sculpture, to the subject matter itself. Clark is unable to resist pointing up the irony which the word constraint has dramatised (punctuation inside the parenthesis is Clark's):

(I don't intuit the work's rightness: Is that it? I think I'm still capable of noticing that a Caro is small, but I fail to see why I should take facts of this kind very seriously. And as to accepting them as constraints, in the sense I gave the word!...) (86)

Fried wants us to think about what we mean when we say that a painting is abstract: do we merely mean 'not figurative' - a painting not populated by objects from the world outside? If so, this would not get very far into abstraction. Thus Fried offers the sense of abstraction's being 'non-literal', which is certainly more vague, but also steps close to being, like 'presentness' and 'grace', what Clark calls 'metaphysical buzzwords' (fn. 7, 88).

These two writers approach constraint from apparently different viewpoints, and before inferring too much from them in terms of music, it is worth defining these approaches. Fried seems a regular gallery-goer, and might well number the artists he discusses among his friends. This I think explains his vehemence when confronted with views such as those of Clark's: he simply can't understand those views, partly on intellectual grounds, but also because he has his own views corroborated by practising artists. This I take to be the source of Clark's bitter ruminations in the final rejoinder on priority-of-perception thesis: 'its uncontroversial insistence on the special nature of artistic statements' (85). Confronted by such a confederacy with creativity, there is a sense that such assurance is difficult to challenge. T. J. Clark, on the other hand, is more the detached historian, in the library; although of course politically he is firmly of the left.

Webern's Op. 25 No. 2 is certainly full of constraint: its scoring is, like Op. 23, for piano alone, and the vocal line shows little hysteria. The scale of this cycle as a whole is small, and there is a minuteness and delicacy about it which announces it as a refined pleasure. No grand gestures, no heavy torment: to appreciate it requires denial, asceticism, a language of restraint,

and a vocabulary of loss.

Thematically the song is airborne. Things are flying everywhere, up until two-thirds of the way through the song. and a phrase of George's which Webern set in op.3 no.1, 'ein leicht beschwingtes', might suggest the manner by which this text is set. It recalls too the proximity of 'fliegen' and 'fliessen', fly and flow, and Webern's setting is instinct with the dartings, hoverings, and glidings of bird and butterfly.

In fact, the question 'What is this song about?' is rather difficult to answer. 'Des Herzens Purpurvogel fliegt durch Nacht', begins Jone, recalling for English-language readers the imagist poetry, of Pound, Carlos Williams, Lawrence and Marianne Moore, which had flourished around 1915.⁵⁸ The English singing translation by Eric Smith reads this obscure line as 'The heart's purple eagle flies by night', although 'Vogel' refers not to 'Adler', eagle, but, simply, a bird. 'Adler' is consistent: the Imperial and Golden eagles are 'Kaiseradler' and 'Steinadler' (rock-eagle) respectively. There is a 'Purpurhuhn' in the German, but this is a kind of fowl. The Purple Emperor butterfly translates as 'der Schillerfalter', and the poem may refer to the practice of some butterflies, the Purple Emperor among them, to be 'attracted to dead animals or to dung from which they suck up nutrient fluids'.⁵⁹ This may be what happens in the middle of the verse, where the butterflies follow the bird to their goal or destiny ('Ziel'), before in the final section the bird rests, 'müd und flugelschwer', leaving the butterflies to perish. Here at the end, Webern's technique is gradually to let the piano part 'perish', 'verlöschend' marked at bar 41, leaving the word-painting of 'müd und flugelschwer' to voice.

In Jone there is a pair of oppositions: heart, contained within the body, and eyes, looking outwards (the eyes are compressed with 'Falter' in a way which would suggest in English the neologism, 'butterfleyes'); and the opposition of night and day. But there is little correspondence in Webern's setting to either of these in the ongoing structure of the song. The row structure is tightly organised:

Text: Des Herzens Purpurvogel fliegt durch Nacht,
 Rhyme: a
 Voice: P5R
 Piano: I7R I7R P5
 Bar: 123 4 5 6 7 8

T Der Augen Falter, die im Hellen gaukeln,
 R b
 V I7R
 P P5R I7 P5 I7R
 B 9 10 11 12 13 14 15

T sind ihm voraus, wenn sie im Tage schaukeln,
 R b
 V P5R
 P I7R I7 P5R
 B 16 17 18 19 20

T Und doch ist er's, der sie ans Ziel gebracht.
 R a
 V I7
 P I7 P5R I7
 B 21 22 23 24 25 26

T Sie ruhen oft, die bald sich neu erheben
 R c
 V I7R
 P P5 I7
 B 27 28 29 30

T zu neuem Flug. Doch rastet endlich er
 R d
 V P5R
 P P5R P5R
 B 31 32 33 34

T am Ast des Todes, müd und flugelschwer,
 R d
 V
 P I7R P5 P5
 B 35 36 37

T dann müssen sie zum letzten Blick verbeben.
 R c
 V P5
 P I7 P5R
 B 38 39 40 41 42

It is primarily through motivic differentiation that Webern brings out the A - B - A form, cutting B by the piano F sharp - G sharp at 10, as part of P5R, returning at 22 in I7. The opening section (1-8) is sparsely textured, and establishes P5R as a row associated with 'Herz'. When this returns at 33 there are some interesting parallels, and an example of how the larger gestures of row structure can be wedded to text. The opening row divides into two segments, 7+4, making 11, the last note of the row held over till bar 10, 'Der', and serving a dual purpose at 38, beginning one row, by ending the previous retrograde, at the corresponding word, 'Dann'. The first, seven-note segment sets 'Des Herzens Purpurvogel', the second, four-note segment 'fliegt durch Nacht'. If we extract two simple images from this, mystery followed by motion, this is surely the source of the final two vocal rows, a retrograde followed by its own retrograde. The seven-note segment now corresponds to 'Ast des Todes', death's grey branches, and to 'verbeben', that lepidopterous extinction. The four-note segment from 'fliegt durch Nacht' now corresponds to 'flügelschwer' and to 'sie', the butterflies themselves. The motive of 'Purpurvogel' corresponds to 'Todes' and 'letzten Blick', and 'Herzens' to 'verbeben', a nihilistic association.

These outer sections are clear enough in their gestures, almost dramatically so, as to be understood fairly easily. In between, from 10 to 32 the text itself is more 'philosophical' and argumentative, with the music growing more 'developmental' in response. But the first phase of this, from 10-22 can be followed through the very clear division of the vocal line into whole-tone layers. Up until 'Tage', everything above B natural, above middle C, is in the B natural whole-tone scale, everything below B flat in the other one. I7 in piano at bars 11-12 reinforces briefly the whole-tone streams. This is a consequence of the row itself, which is a most singular division of closely-bunched cluster hexachords (012346). When these semitones are registrally separated into major sevenths, their consequence are whole-tone

layers, as explained in Chapter Two.

If the opening contains the 'heart' of the song, then this leaves 23-32 to contain, as it were, its soul. This is where the butterflies, after resting, have reached their destiny, led by the bird, and must 'rise anew to a new flight' - 'neuer erheben zu neuem Flug' (Smith's translation has 'must rise to heaven to fly again'). Again here there is a self-contained prime - retrograde pattern in voice, dividing at the common-note 'oft'. Registrally, only notes 1, 6, 10 and 11 change their octave, and the first of these is negligible because its recurrence is part of the next vocal line (C sharp). Otherwise this is a remarkable degree of invariance: foreground detail can explain the altering of notes 10 and 11, G sharp and A natural. A low G sharp and high A natural might not have expressed 'ruhen' with sufficient calm, and too literal an effect of retrograde might immediately have been a bad thing. I7 carries through to two enunciations in piano, and these share three sets of dyadic simultaneity (D natural/C sharp, E natural/E flat, and A natural/G sharp), the last of these drastically elided across into P5 on the last semiquaver of 27.

The earlier notion of tonal-as-opposed-to-atonal (see Kraus song) can be here extended to mean whole-tone-or-minor third. A series of graphs will sketch this idea. In the first, 27-31, (Ex. 1) there are several minor thirds twice forming complete 'diminished sevenths' and several 'diminished triads'. However there is also a tonal layer formation at its centre. The vocal line (ex 2) can be read as a combination of whole-tone layer and minor third. These observations need to be led back to the row structure, which suggests again ideas from Babbitt's 1960 Twelve-Tone Invariants as Compositional Determinants. However, the paradigm there described (and quoted at length in the Chapter Four), is decisively challenged by the degree of 'horizontal' association (Ex. 3). For P5 in piano this is highlighted by the repetition, three times in left hand, of the dyad C sharp - E natural, effectively liberating E natural from its dyadic link with E flat, itself often at fixed register. The vocal line in ex 4 is extended beyond dyadic links into trichords.

For I7 in piano, a key factor, as already stated, is the repetition of the two dyads D natural/C sharp and E natural/E flat, which return to the concept of layered whole tones. The fixing of these dyads is again, like C sharp - E natural in P5 piano, 'composed against' the theoretical similarity of dyads in

transposition by an even number (in this case, 2). This brings out a striking similarity between bars 23 and 26. In ex 5 bar 23 is linked on the left hand side with the other cases of C sharp - E natural repetition, while 26 is compared on the right hand side with bar 30. Note here that the fixed element (marked F) is crotchet or quaver. This suggests some correlation of fixedness and mobility in the appearance of a particular pitch between one row and the next.

Already this discussion of op. 25 no. 2 has, it would appear inevitably, lost contact with the song's subject matter. The song, again not unexpectedly, supports Fried's notion of constraint, a purely formal pleasure in the minutiae of row representation, than the larger social constraints which Clark demands. Something of Fried's sense of abstractness as opposed not to figurativeness but to literalness can be felt in the way in which Webern plays against the expectations of the row. And the critic needs to bring to Webern a considerable amount of trust and faith, and at some point one stand before Op. 25 No. 2 to applaud the 'sheer rightness' of its row relations.

Of Clark's constraints it is the criteria of appropriateness and vividness by which the song would appear to fail: when the butterflies die in bar 42 the force of the metaphor of the poem is surely lost. Clark would also mistrust the trust and faith of the Webern analyst here, and wonder whether that critic ought not to engage in the religious belief from which the song ultimately sprang. There would be very good ground here for Clark's insistence on a religious aspect in the appreciation of this song, mirroring its composition, and bringing out the otherwise hesitant, even precious, allusions of the text.

Webern's alpine flowers led, in this song as well as in the instrumental music, to music of crystalline precision and beauty. But mentioning flowers by their name through song is another thing. In writing on song, we can appreciate that songs need constraints which are not solely musical or solely poetic: but they do involve a world outside.

5.5 Writing about songwriting

Christopher Ricks, in an article on Bob Dylan, wrote that:

In the best of songs, there is something which is partly about what it is to write a song, without in any way doing away with the fact that it is about things other than the song.⁶⁰

To disentangle this statement it is helpful to work backwards:

(1) The first question which we ask of a song - as of a film or novel - is 'What's it about?' ('the fact that it is about things other than just the song').

(2) There can be a state in which a song extends the concerns of (1) into its very structure: content affects the song's form ('partly about what it is to write a song').

(3) The combination of (1) and (2) can justify an element of value judgement, guilt-free ('the best of songs', cheerily).

The musical analysis of songs rarely if ever reaches (3)- because it largely abandons - remarkably enough - not (2) but (1). It is perhaps as a consequence of this that musical analysis seems reluctant to approach music beyond high modernism, and it will be this more contemporary repertory, as well as questions of analytical method which this conclusion will address.

The first analytical act - 'the resolution of a musical structure into relatively simpler constituent elements' in Bent's canonical formulation⁶¹ - separates words and music, and by so doing destroys the very unity which song strains and affects to establish. Concerned with matters of technique, the question 'What's it about?' is addressed insofar as it affects the music itself. Textual matters are not turned back on the analysis. A musical analysis of a song can scarcely be imagined to be able to ask of itself 'Do I agree with this?', or 'Is this true to my experience?', even though, allowing the intentional fallacy, one would think that such reflection was intended by the composer in the first place, and that something similar has made the analyst choose to write about that particular song.

It may be that, seen diachronically, in the continuum from pre-modern through high modernism to the postmodern, what is gradually being effaced is the very notion of text-setting as a legitimate form of songwriting. In this historical span, among

composers, the 'strongest poets' in Bloom's sense will be those who have abandoned texts by other people in favour of their own: Richard Wagner, Arnold Schoenberg, Charles Ives, Michael Tippett, Alexander Goehr. You can almost predict the ones who will get round to setting their own text. And it is as well to distinguish too, between the setting of poetry of an earlier age - Webern setting Goethe, Britten setting Donne - and the setting of recent poetry, especially of a poetic avant-garde - Webern setting Trakl and Karl Kraus, Britten setting Auden, Eisler setting Brecht, Carter setting John Ashbery. There is also a good case for suggesting that contemporary composers have, since high modernism, appropriated texts almost as an extension of their own compositional outlook. One feels this to be true of Carter's response to the poetry of Elizabeth Bishop, Goehr's to Kafka, and the singular instance of Boulez and Mallarmé.

It could even be argued - given Ricks' association of Bob Dylan with 'the best American poets' - that in Bob Dylan there occurred a particularly volatile rapprochement of songwriting with the American poetic avant-garde, from Whitman through Carlos Williams and Ginsberg to Dylan himself.⁶²

This still leaves open the possibility of the non-singing songwriter. Like the auteur of cinema theory,⁶³ this would involve the combination of writing - like a composer - for other musicians, but setting original text. From the popular realm, its most assured practitioner, the criticism would suggest, is surely Stephen Sondheim. Just as Frank Zappa has often criticized the 'classical' contemporary world for failing to exploit the technology available, especially in live performance, so the contemporary song set to an original text need not be a matter for the 'strong poets' alone. The great benefit of so doing, as seen to an extent in comparing Eisler-Brecht with Webern-Jone, is being able to comment in an apparently unmediated fashion on the world around. And what is wrong with that? Text-setting always somehow enables both composer and critic to take refuge in either a reflection of the sense of the original or, even worse, the technique of the poem. Showing how musical technique reflects poetic technique, and leaving it at that, has the sign of a particularly futile dead end.

To close the dissertation, and discuss how in its light the analysis of song appears, we may return to Clark's notion of constraint, to that self-denial which Schoenberg found in

Webern's brevity. Two particular constraints are already in operation upon an analysis even before beginning: the choice of subject matter, and the amount of space to be filled. For this thesis, subject matter was not, as will have been apparent, accepted unquestioningly, and indeed the overall results of research with regard to the repertory chosen, songs by Webern, has been a version of John Berger's early book The Success and Failure of Picasso.⁶⁴ The summit of Webern's songwriting is found in the Trakl song where text and music are singularly directed towards the expression of a version of madness. The Jone songs do not work out the central problem of why a poem need be linked to twelve-tone technique, although it has to be remembered that Webern's was a very early example of that technique, and that the full implication, or perhaps the full horror of the Frankfurt dictum, no poetry after Auschwitz, was yet to be realized. Perhaps too, with the shift in Technik from technique to technology in the post-war musical world, the aesthetic issue raised in Webern's late songs remained unresolved.

As for the second constraint, is this thesis near suggesting any method for analysing songs? No, and yes. No, in that all analysis conceived as musical activity follows certain basic principles: knowing the piece well, being fired by it (positively or not), and trying then to show how it works, aiming in this latter for interest and clarity. To adapt David Lewin's metaphor, if analytical perceptions leave behind ski tracks⁶⁵ - always liable to melt away - then the skiing itself should be daring and exciting. Remember Larkin here in this final chapter: a relation to material, surely, but also a relation to audience. This should be equally true of musical analysis.

To date, song writing - the literature around song - has followed all too closely the 'composer's desk' model of presentation: here's the text - analyse it in the way it affects the composition - analyse the music - conclusion. This is fine insofar as it goes, but the analysis which emanates has little to do with song, which was the purpose of composition in the first place. 'Musicians like things that don't mean very much', we might think with Larkin.⁶⁶

This is all practising negation, and runs very much counter to the intellectual journey which this thesis has constituted for its author. Analysis is much concerned with its presentation, in which sense it resembles the text as a performance does, or,

more nearly, a cover version. In preparing the presentation of analysis one needs to be aware of the song's technique, just as in the 'composer's desk' model: rhymes, metres, motives, chords - this is the stuff of analysis, there in your notes and they will need to be used. Remember that the space of an article frames your presentation and determines its limits. But always remember songs are where composers or musicians engage with ideas in the real world, even as in the poetry of Jone they are ideas which rather turn back on that world. As a writer, dealing with words, so you should be ready to engage back with it, and not always in agreement (see the discussion of Eisler and Webern above). This may seem singularly, irredeemably passé, writing towards the turn of the century when writing seems to have lost some of its formerly-assumed security, but I should say, with Ricks, that the best of songs achieve some higher point to which both text and music are somehow conjoined. Again to adapt David Lewin, songs ('a poem on the poem-on-x') are "'about" the creation and evaluation of a poetic image'.⁶⁷ I have found this to be the case in Webern's Trakl and in Eisler's Brecht (as well as in Goehr's Kafka and Carter's Bishop). The music of Op. 23 No.1 and Op. 25 No. 2 is complex and fascinating, but as songs, according to my criteria, as Zappa would say 'they don't speak to me. They have no message for me'. The Kraus song from Op. 13 remains, again by these terms, a poem by Kraus with some strange film music around it. In cases like these, the analytical journey is as interesting as the destination.

Finally song writing - the literature of songwriting - may end in where it begins, in songwriting. The bad side is song writing done by 'impotent people/ Sick with inbreeding/ Worring the carcase of an old song'. To counter this, I shall again quote Samuel Johnson:

The task of the author is, either to teach what is not known, or to recommend known truths by his manner of adorning them; either to let new light in upon the mind, and open new scenes to the prospect, or to vary the dress and situation of common objects, so as to give them fresh grace and more powerful attractions, to spread such flowers over the regions through which the intellect has already made its progress, as may tempt it to return, and take a second view of things

hastily passed over, or negligently regarded.⁶⁸

So will 'worrying carcasses' of old songs lead on to new music.

FOOTNOTES

Introduction

1. Christopher Ricks, 'Can This Really Be the End?', in Elizabeth M. Thomson, ed., Conclusions on the Wall: New Essays on Bob Dylan (Manchester: Thin Man, 1980), 48.
2. David Lewin, 'Music Theory, Phenomenology, and Modes of Perception', Music Perception 3/4 (1986), 382.
3. R. S. Thomas, 'Welsh Landscape', in The New Poetry, A. Alvarez, ed. (Harmondsworth: Penguin, 1962), 78-79.

Chapter One

1. 'Towards the Analysis of a Schoenberg Song (Op. 15, No. XI)', Perspectives of New Music (hereafter PNM) 12/1-2 (1973-74), 43-86; 'A Way Into Schoenberg's Op. 15 No. 7', In Theory Only 6/1 (1981), 3-24; 'Auf dem Flusse: Image and Background in a Schubert Song', Nineteenth Century Music 6/1 (1982), 47-59.
2. 'Text and Music in Song VIII of Das Buch der hängenden Garten', In Theory Only 6/2 (1982), 3-15.
3. Hugo Wolf's Lieder and Extensions of Tonality (Ann Arbor: UMI Research Press, 1985).
4. David Lewin, unpublished analysis of Schubert 'Morgengruss' (1974); Fred Lerdahl and Ray Jackendorff, A Generative Theory of Tonal Music (Cambridge, Mass., and London: MIT Press, 1983), 264-269, fn. 5, 341.
5. Robert Wason, Vienese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg (Ann Arbor: UMI Research Press, 1984), fn.7, p.181, and x ('Professor Lewin's comments, in particular, often made me think that he knew far better than I did what I really wanted to say'); Stein, op. cit., fn. 30, 228, fn. 5, 230, and x ('Much of this study was inspired by his [David Lewin's]

course in text-setting'); Lee A. Rothfarb, Ernst Kurth as Theorist and Analyst (Philadelphia: University of Pennsylvania Press, 1988), viii.

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7. Music and Poetry: the Nineteenth Century and After (Berkeley, Los Angeles, and London: University of California Press, 1984) (hereafter NCA); 'Dangerous Liasons: The Literary Text in Musical Criticism' 13/2 (1989), 159-167; 'Text and Music: Some New Directions', Contemporary Music Review 5 (1989), 143-153.

8. Kramer, NCA, ix. Marjorie Perloff, The Poetics of Indeterminacy: Rimbaud to Cage (Princeton: Princeton University Press, 1981), xiii.

9. 'Postmodernism and the impasse of lyric', in The Dance of the Intellect: Studies in the Poetry of the Pound Tradition (Cambridge: Cambridge University Press, 1985), 172-200.

10. 'Music Theory, Phenomenology, and Modes of Perception', Music Perception 3/4 (1986), 327-392 (hereafter MTPMP). Reference to Perloff, 384.

11. Jonathan D. Kramer, The Time of Music: New Meanings, New Temporalities. New Listening Strategies (New York: Schirmer Books Inc., 1988), fn. 16, p. 403.

12. 'Towards the Analysis of a Schoenberg Song', op. cit., 50.

13. 'MTPMP', op. cit., 359-60.

14. *ibid.*, 382.

15. Harold Bloom, The Anxiety of Influence: A Theory of Poetry (London, Oxford, and New York: Oxford University Press, 1973). While not referred to in the 1982 article, Bloom is acknowledged in MTPMP, 381-82.

16. 'Auf dem Flusse', 48.
17. *ibid.*, 47 (My underlining).
18. 'Dangerous Liasons', *op. cit.*, 165.
19. *ibid.*, 167.
20. NCA, fn. 9, 129.
21. *ibid.*, 21.
22. *ibid.*, 15, 129, 139, 168, 170, 202, 90, 131.
23. 'the classical art song', *ibid.*, 125. On 132 Kramer claims that in popular song 'interpretive response is subordinated to a generalised expressiveness', but the most cursory listening to a recording of Billie Holiday would cast doubt over the accuracy of this statement.
24. *ibid.*, 145-46.
25. 'Auf dem Flusse', 48; Edward T. Cone, 'Words into Music: The Composer's Approach to the Text', in Sound and Poetry, Northrop Frye, ed. (New York: Columbia University Press, 1957), 12-14; also in Edward T. Cone, Music, a View from Delft: Selected Essays, Robert P. Morgan, ed. (Chicago and London: University of Chicago Press, 1989), 120-22.
26. NCA, 161
27. NCA, 166.
28. David Lewin, 'Vocal Meter in Schoenberg's Atonal Music. with a Note on a Serial Hauptstimme', In Theory Only 6/4 (1982), 12-36.
29. NCA, 166-67.
30. *op. cit.*, 29.

31. From Kramer's discussion of Schoenberg's Op. 15: 'a triad of F-minor, with its leading tone superimposed' (162); 'a D-minor feeling emerges as the accompaniment forms accents on the third beat of each measure, where a D-minor triad is attacked over a C-G pedal' (164); 'the closing chord, if its flat tones are allowed to resolve by half-step in response to the F octave interlocked with them, would produce a D-minor triad (165); 'this process yields a chord that can be heard as a G-major triad colored by a non-resolving appoggiatura (Eb) to the dominant, D (166).

32. Joseph Kerman, Musicology (London: Fontana Press/Collins, 1985), 179.

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42. Wagner, Opera and Drama (Prose Works, vol. 2), trans. William Ashton Ellis, ([London, 1893] New York: Broude Brothers, 1966), 224-236.
43. The Journals and Papers of Gerard Manley Hopkins, Humphrey House and Graham Storey, eds. (London, New York, and Toronto: Oxford University Press, 1959), 285-88.
44. Russian Formalism: History - Doctrine, 3rd ed. (New Haven and London: Yale University Press, 1981), 227.
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46. Marjorie Perloff, Rhyme and Meaning in the Poetry of Yeats (The Hague and Paris: Mouton, 1970).
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48. Craig La Drière, 'Structure, Sound, and Meaning', in Frye, ed., Sound and Poetry, op. cit., 107.
49. W. K. Wimsatt, 'One Relation of Rhyme to Reason', in The Verbal Icon: Studies in the Meaning of Poetry (Lexington, Kentucky: University of Kentucky Press, 1967), 153-66.
50. Wesling, op. cit., 21.
51. ibid., 58.
52. Heinrich Schenker, Das Meisterwerk in der Musik, 2 ([Munich, 1926] Hildesheim and New York: Georg Olms Verlag, 1974), 37-40; trans. Sylvan Kalib 'Thirteen Essays from the Three Yearbooks Das Meisterwerk in der Musik by Heinrich Schenker (Ann Arbor: UMI Research Press, 1973), vol. 2, 212-16.

53. Barbara Herrnstein Smith, Poetic Closure: A Study of How Poems End (Chicago and London: Chicago University Press, 1968); Leonard B. Meyer, Emotion and Meaning in Music (Chicago and London: Chicago University Press, 1956).
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55. Deryck Cooke, The Language of Music (London: Oxford University Press, 1959); Philip Tagg, 'Analysing Popular Music', Popular Music 2 (1982), 37-69.
56. NCA, 128.
57. Ben Jonson, 'A Fit of Rime Against Rime', in The Complete Poems, George Parfitt, ed. (Harmondsworth: Penguin, 1975), 166-67.
58. Allen Ginsberg, sleevenote to Bob Dylan, Desire (CBS 86003, 1975).
59. Erlich, Russian Formalism, op. cit., 227, 225, and 225.
60. Charles Tomlinson, 'The Chances of Rhyme', in Collected Poems (Oxford and New York: Oxford University Press, 1985), 194-95.
61. John Haffenden, Viewpoints: Poets in Conversation (London and Boston: Faber and Faber, 1981), 117.
62. 'High Windows', in High Windows (London and Boston: Faber and Faber, 1974), 17.
63. Haffenden, op. cit., 127.
64. Robin Holloway, note to publisher Boosey and Hawkes, 1978 (unpublished).
65. Haffenden, op. cit., 129.
66. *ibid.*, 127.

67. William Empson, Some Version of Pastoral: A Study of the Pastoral Form in Literature (London: Chatto and Windus, 1935), 119-45.
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72. Donald Francis Tovey, 'Words and Music: Some Obiter Dicta', in Essays and Lectures on Music (London, New York, and Toronto: Oxford University Press, 1949), 202.
73. Holloway, *op. cit.*
74. Edward T. Cone, The Composer's Voice (Berkeley, Los Angeles, and London: University of California Press, 1974), 42.
75. Michael Tippett, 'T. S. Eliot and A Child of Our Time', in Music of the Angels (London: Eulenberg Books, 1980), 119.
76. 'Anton Webern: Lieder op. 3 und op. 12', in Der getreue Korrepetitor: Lehrschriften zur musikalischen Praxis (Frankfurt/Main: S. Fischer, 1963), 101-126.
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79. 'Lyric Poetry and Society', trans. Bruce Mayo, Telos 20 (1974), 56-71.

80. Imre Salusinsky, Criticism in Society (New York and London: Methuen, 1987), 143-44.

81. Adorno, op. cit., 68.

82. ibid., 69-70.

83. Thomas Clifton, Music as Heard: A Study in Applied Phenomenology (New Haven and London: Yale University Press, 1983), 231-36:

This is, accordingly, an analysis of process, not of elements; it looks at the how, not the what, of experience. As such, it is certainly incomplete ... my intention here was not so much to render a complete analysis as to illustrate the role of heuristic behavior in any analysis. It will have been observed that my procedures were not at all based on systematic, logical maneuvers, but on a casting about, or "playing" around, which was guided only by a growing sense of approaching an interpretation to the problem as set up. (235-36)

84. Adorno, 'Lieder op. 3 und op. 12', op. cit., 106.

85. Moldenhauer, op. cit., 122-23.

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87. Adorno, Philosophy of Modern Music, trans. Anne G. Mitchell and Wesley V. Blomster (New York: Seabury Press, 1973), 34.

88. Adorno, 'Lieder op. 3 und op. 12', op. cit., 105.

89. Rolf Urs Ringger, 'Zur Wort-Ton-Beziehung beim frühen Anton Webern', Schweizerische Musikzeitung 103/6 (1963). 330-35.

90. Elmar Budde, Anton Weberns Lieder op. 3 (Untersuchungen zur frühen Atonalität bei Webern) (Wiesbaden: Steiner. 1971).

91. See also Walter Kolneder, Anton Webern: An Introduction to his Works, trans. Humphrey Searle (London: Faber and Faber, 1968), 43 (originally published 1961).
92. Kofi Agawu, 'Structural 'Highpoints' in Schumann's Dichterliebe', Music Analysis 3/2 (1984), 159-180.
93. Vladimir R. Vogel, 'Zur Rolf Urs Ringgers Aufsatz "Zur Wort-Ton- Beziehung beim frühen Anton Webern"', Schweizerische Musikzeitung 104/1 (1964), 28-29.
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98. George Perle, The Listening Composer (Berkeley, Los Angeles, and Oxford: University of California Press, 1990), 71.
99. Cone, The Composer's Voice, op. cit., 12, 16.
100. Lewin, 'Auf dem Flusse', op. cit., 49.
101. 'The Problem of Textuality: Two Exemplary Positions', in Aesthetics Today, rev. ed., Morris Philipson and Paul J. Gudel, eds., (New York and Scarborough, Ontario: New American Library, 1980), 102; also as 'Criticism Between Culture and System', in

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103. Allen Forte, 'Schoenberg's Creative Evolution: the Path to Atonality', Musical Quarterly 64 (1978), 133-76; 'The Magical Kaleidoscope: Schoenberg's First Atonal Masterwork, Opus 11 No. 1', Journal of the Arnold Schoenberg Institute 5 (1981), 127-68; 'Pitch-Class Set Theory Today', Music Analysis 4 (1985), 29.

104. Budde, op. cit., ex. 49.

Chapter Two

1. Robert Donington, Wagner's Ring and its Symbols (London: Faber and Faber, 1963), 15-34.

2. Dover score, 531.

3. See chapter three.

4. Arnold Schoenberg Wassily Kandinsky: Letters, Pictures and Documents, Jelena Hahl-Koch, ed., trans. John C. Crawford (London and Boston: Faber and Faber, 1984).

5. Constant Lambert, Music Ho! A Study of Music in Decline, 3rd ed. (London: Faber and Faber, 1966), 249.

6. Sewanee Review 61 (1953), 39. See Christopher Ricks, 'William Empson: The Images and the Story', in The Force of Poetry (Oxford and New York: Oxford University Press, 1987), 179.

7. Scrutinies, 2 (1931), 214-5, Ricks *ibid*.

8. Richard Middleton, Studying Popular Music (Milton Keynes and

Philadelphia: Open University Press, 1990), 14.

9. Renato Poggioli, The Theory of the Avant-Garde (Cambridge, Mass. and London: Harvard University Press, 1968), 84.

10. Charles Rosen, Schoenberg (London: Fontana/Collins, 1976), 74.

11. Letter to Schoenberg, 12 September 1917, quoted in Hans Moldenhauer, Anton von Webern: A Chronicle of his Life and Work (London: Victor Gollancz, 1978), 267.

12. Moldenhauer, *ibid.*, 266.

13. Harold Bloom, The Anxiety of Influence: A Theory of Poetry (London, Oxford and New York : Oxford University Press, 1973), 57.

14. Joseph N. Straus, in Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition (Cambridge, Mass. and London: Harvard University Press, 1990) has adapted the theory of Harold Bloom to this repertory. Hans Keller, Tempo, 83 (1967-68), 25.

15. 'The Relationship to the Text', in Style and Idea: Selected Writings of Arnold Schoenberg, Leonard Stein, ed., trans., Leo Black (London and Boston: Faber and Faber, 1975), 144.

16. Pre-empting an argument which emerges properly with Chapter Four, this divergence might be linked with this (psycho)analysis, of Hans Keller:

If Webern was ever capable of musical development - in healthy circumstances one of the inevitable consequences of an espressivo style - his sado-masochism soon drove the capacity out of his system.

Hans Keller and Milein Cosman, Stravinsky Seen and Heard (London: Toccata Press, 1982), 26.

17. Friedrich Nietzsche, 'On Music and Words', trans. Walter Kaufmann, in Carl Dahlhaus, Between Romanticism and Modernism, trans. Mary Whittall (Berkeley, Los Angeles, and London: University of California Press, 1980), 112.

18. 'Analysis of the Four Orchestral Songs, op.22', trans. Claudio Spies, in Perspectives on Schoenberg and Stravinsky, ed. Benjamin Boretz and Edward T. Cone (New York: Norton, 1972), 41.
19. Bloom, op. cit., 11.
20. See chapter five.
21. '[What confounded me was the fact] that it should not be a question of aesthetics and of taste that separated him from Kurt Weill but rather the fact that Kurt Weill had refused the Middle-European tradition', in Moldenhauer, op. cit., 537.
22. Christopher Wintle, 'Anton Webern', in Justin Wintle, ed., Dictionary of Modern Culture (London, Boston, Melbourne and Henley: Ark paperbacks, 1981), 427.
23. Alexander Goehr, sleevenote accompanying Schoenberg: The Complete Chamber Works, Decca SXLK 6660-4 (1974), 5.
24. Lambert, op. cit., 249.
25. Middleton, op. cit., 269.
26. 'The Path to Twelve-Note Composition', lecture 8, in The Path to the New Music, ed., Willi Reich, trans. Leo Black (Bryn Mawr: Theodor Presser Co., 1963), 55.
27. See Hugo Riemann, 'Die Taktfreiheiten in Brahms' Liedern', Die Musik 12/1 (1912), p.10-21. My thanks to David Lewin for referring me to this article, and for his impression that Webern owed 'as much, if not more' to Brahms as to Schoenberg in the matter of text-setting. (Personal communication (n.d.), 1985). See Jonathan Dunsby, 'Schoenberg's Premonition, Op. 22, No. 4, in Retrospect', Journal of the Arnold Schoenberg Institute, 1/3 (1977), 140-43, on backgrounds in Brahms in the vocal writing of Schoenberg, including foreshadowings of the analytical perspective of Lewin's article 'Vocal Meter in Schoenberg's Atonal Music, with a Note on a Serial Hauptstimme', In Theory Only, 6/4 (1982), 12-36.

28. Jokes and Their Relation to the Unconscious, trans. James Strachey (Harmondsworth: Penguin, 1976), 143-44.
29. Edward Timms, Karl Kraus Apocalyptic Satirist: Culture and Catastrophe in Hapsburg Vienna (New Haven and London: Yale University Press, 1986), 250-269.
30. In These Great Times: A Karl Kraus Reader, ed. Harry Zohn (Manchester: Carcanet, 1984), 4.
31. Moldenhauer, op. cit., 513-4.
32. Timms, op. cit., 41.
33. 'In These Great Times' in Zohn, ed., op. cit., 70-83; Webern, in Moldenhauer, op. cit., 210.
34. Friedrich Schiller, On Naive and Sentimental Poetry, trans. Julius A. Elias, in The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel, ed. David Simpson, (Cambridge: Cambridge University Press, 1988), 161.
35. See chapter one.
36. 'Composition with Twelve Tones (1)', in Schoenberg, Style and Idea, op cit., 217-8.
37. Pousseur, 'Anton Webern's Organic Chromaticism', trans. Leo Black, Die Reihe 2, Herbert Eimert and Karlheinz Stockhausen, eds., (Bryn Mawr: Theodor Presser Co., 1958), 51-60; Jonathan Dunsby and Arnold Whittall, Music Analysis in Theory and Practice (London and Boston: Faber and Faber, 1986), 184.
38. Webern, Path to the New Music, op. cit., 51.
39. Pousseur, op. cit., 60.
40. Compare Dunsby and Whittall, op. cit., 219-223.
41. Before going on to investigate the beginnings of integral serialism, it would be preferable to dwell for

a moment on the characteristics of earlier works (written around the early Fifties) which, though belonging to the post-Webern movement, were still not conceived with All-pervading structuralism in mind. These interregnum works often have very sparse textures, brief phrases tracing stark, angular melodic outlines, and as often as not very subdued dynamics. This almost single-note texture, with widely scattered, almost disconnected sounds and uniformly subdued emotive undertones, came to be called the 'pointillist' style - a not inappropriate description.

Reginald Smith-Brindle, The New Music (London, Oxford, and New York: Oxford University Press, 1975), 17.

42. Robert Wason, Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg (Ann Arbor: UMI Research Press, 1984), 111.

43. Milton Babbitt: Words About Music, Stephen Dembski and Joseph N. Straus, eds., (Wisconsin: University of Wisconsin Press, 1987), 42.

44. Carl Dahlhaus, 'Counterpoint', in The New Grove Dictionary of Music and Musicians, vol. 4, Stanley Sadie, ed., 850. See also Lee A. Rothfarb, Ernst Kurth as Theorist and Analyst (Philadelphia: University of Pennsylvania Press, 1988); Ernst Kurth, Selected Writings, trans. and ed. Lee A. Rothfarb (Cambridge: Cambridge University Press, 1991), introduction, 22-29; Geoffrey Chew, 'The Spice of Music: Towards a Theory of the Leading Note', Music Analysis 2/1 (1983), 35-53; Geoffrey Chew, 'Ernst Kurth, Music as a Psychic Motion and Tristan und Isolde: Towards a Model for Analysing Musical Instability', Music Analysis 10/1-2 (1991), 171-193; Carl Dahlhaus, 'Emancipation of the Dissonance', in Schoenberg and the New Music, trans. Derrick Puffett (Cambridge: Cambridge University Press, 1987), 120-27.

45. Dahlhaus, 'Counterpoint', op. cit., 849.

46. Babbitt, op. cit., 50.

47. Theory of Harmony, trans. Roy E. Carter (London: Faber and Faber, 1978), 383-384.
48. Harmony with Lego Bricks: A New Approach to the Use of Harmony in Jazz Improvisation (Leicester: 1990), 17-19.
49. 'Some Aspects of Twelve-Tone Composition', The Score and I.M.A. Magazine, 12 (1955), 57.
50. Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (London: Faber and Faber, 1959), 108.
51. Theory of harmony, op. cit., 426.
52. CBS 79402 (1978).
53. 'Narrative Time', Critical Inquiry 7/1 (1980), 174. Reprinted in On Narrative, W. J. T. Mitchell, ed. (Chicago and London: Chicago University Press, 1981), 170.
54. Schoenberg addresses the concerns of this paragraph in the short article, 'Musical Dynamics', dated 1929, in Style and Idea, op. cit., 341. He suggests a way out in showing 'in one's markings, whether the total loudness is meant or the instrument's degree of loudness'.
55. Walter Piston, Harmony, rev. ed. expanded by Mark Devoto (London: Victor Gollancz, 1987) (chapter 23, 347-50, 363-65. chapter 30, 458-59, 470-75), 363.
56. David Lewin, 'A Way into Schoenberg's Opus 15, Number 7', In Theory Only, 6/1 (1981), 17, 19. In the earlier article, 'Toward the Analysis of a Schoenberg Song (Op. 15, no. 11)', this was called the 'T' chord (p. 53). Fn. 7, p. 67 comments on the perils of reading 'roots' into such chords; see also fn. 10, pp. 72-74. Joseph N. Straus, Introduction to Post-Tonal Theory (Englewood Cliffs: Prentice Hall, 1990), 47-53 forms an interesting transition from the Lewin article, to which it is 'heavily indebted' (58), the world of Allen Forte, The Structure of Atonal Music (New Haven and London: Yale University Press, 1973).

57. Theory of Harmony, op. cit., 12.

58. Robert P. Morgan, 'Secret Languages: The Roots of Musical Modernism', Critical Inquiry 10 (1984), fn.29, 461.

Chapter Three

1. Henry James, Roderick Hudson, 2nd ed. ([London:1878] Harmondsworth: Penguin, 1969), 204.

2. Philip Roth, The Professor of Desire (New York: Farrar, Straus and Giroux, 1977), 124-25.

3. Samuel Johnson, The Rambler 3 (1750). See Walter Jackson Bate, Samuel Johnson (London: Chatto and Windus, 1978), 289-94.

4. Frank Kermode, introduction, in Henry James, The Figure in the Carpet and Other Stories, Frank Kermode, ed. (Harmondsworth: Penguin, 1986), 13.

5. *ibid.*, 85-86. Also in The Complete Tales of Henry James: Volume Five 1883-84, Leon Edel, ed. (London: Rupert Hart-Davis, 1963), 331-32.

6. Chaucer, The Parlement of Foulys, D. S. Brewer, ed. (Manchester: Manchester University Press, 1972), 70.

7. Kermode, introduction, op. cit., 11.

8. Hannah Arendt, The Human Condition (Chicago and London: University of Chicago Press).

9. Philip Larkin, 'Toads', in The Less Deceived (London: The Marvell Press, 1955), 32-33.

10. 'An Interview with Paris Review', in Philip Larkin, Required Writing: Miscellaneous Pieces 1955-1982 (London and Boston: Faber and Faber, 1983), 74. (It is worth noting apropos the snappy answers which Larkin provides for this interview that, when first published (Paris Review, 1982), an introduction written by the interviewer, Robert Phillips, explained that the interview was in

fact conducted by post, and that Larkin was very sluggish in replying. This priceless introduction was, unfortunately, not included in the subsequent collection.)

11. op. cit. This is not the edition included in the collected fiction of Henry James, the New York edition of 1908. (Roderick Hudson, Tony Tanner, ed. (Oxford: Oxford University Press, 1980)) I agree with S. Gorley Putt, editor of the Penguin edition that 'there is a freshness about the earlier prose' (5).

12. *ibid.*, 62.

13. Milton Babbitt, Words About Music, Stephen Dembski and Joseph N. Straus, eds. (Madison, Wisconsin, and London: University of Wisconsin Press, 1987), 151-52:

One day I said, "Ernst [Oster], why has no Schenkerian ever done an analysis of a Brahms piece? Now I know the Brahms Handel Variations analysis. It's an early piece and a trivial analysis. But what about the Third Symphony or the G-Minor Quintet, one of the big pieces?" He said, "They're too difficult." So I said, "Well, if they're so difficult for you to analyze, how do you know they're any good?"

See also William Rothstein, 'The Americanization of Heinrich Schenker', in Schenker Studies, Hedi Siegel, ed. (Cambridge: Cambridge University Press, 1990), 193-203.

14. See Robert Wason, Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg (Ann Arbor: UMI Research Press, 1988), 119.

15. op. cit., 159-160.

16. Paul de Man, 'The Rhetoric of Temporality', in Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism, 2nd ed. (London: Methuen, 1983), 226. (hereafter RT)

17. Milton Babbitt, 'Twelve-Tone Rhythmic Structure and the Electronic Medium', Perspectives on Contemporary Music Theory, Benjamin Boretz and Edward T. Cone, eds. (New York: Norton, 1972), 151.

18. RT, 207.
19. RT, 198.
20. Friedrich Schlegel, Athenäum Fragment, 116 (1798), in Lilian R. Furst, ed. European Romanticism: Self-Definition (London and New York: Methuen, 1980), 4-6.
21. H. Eichner, 'Friedrich Schlegel's Theory of Romantic Poetry', Proceedings of the Modern Language Association 71 (1956), 1029.
22. *ibid.*, 1031.
23. Schoenberg, Foreword to Webern, Sechs Bagatellen für Streichquartett Op. 9 (Vienna: Universal Edition, 1924), 2; trans. Leo Black in Schoenberg, Style and Idea: Selected Writings, Leonard Stein, ed. (London: Faber and Faber, 1975), 483-84.
24. Igor Stravinsky, Poetics of Music in the Form of Six Lessons (Cambridge, Mass., and London: Harvard University Press, 1942), 30-31; Pierre Boulez, Boulez on Music Today, trans. Susan Bradshaw and Richard Rodney Bennett (London: Faber and Faber, 1971), 86-89; Karlheinz Stockhausen, 'Structure and Experiential Time', Die Reihe 2, trans. Leo Black (Bryn Mawr: Theodore Presser Co., 1958), 64-65, 74; Jonathan D. Kramer, The Time of Music: New Meanings. New Temporalities. New Listening Strategies (New York: Schirmer Books Inc., 1988).
25. RT, 226-27.
26. Schoenberg, 'Analysis of the Four Orchestral Songs Opus 22', trans. Claudio Spies, in Perspectives on Schoenberg and Stravinsky, Benjamin Boretz and Edward T. Cone, eds. (New York: Norton, 1972), 35.
27. Allen Forte, 'The Magical Kaleidoscope: Schoenberg's First Atonal Masterwork, Opus 11, No. 1', Journal of the Arnold Schoenberg Institute 5 (1981), 127-68. Metaphors are rare in Forte. The only overt example in The Structure of Atonal Music (New Haven and London: Yale University Press, 1973) is similarly visual - 'mosaic formations' on page 74.

28. James Fenton, 'A German Requiem', in The Penguin Book of Contemporary British Poetry, Blake Morrison and Andrew Motion, eds. (Harmondsworth: Penguin, 1982), 107.

29. In all the recordings at the writer's disposal the three-part division is clear:

	A (2-5)	B (5-11)	C (11-17)
Boulez record	9	15+	13
Boulez concert	8	14	13
Wiegold concert	7	14	13

30. Hans Moldenhauer, Anton von Webern: A Chronicle of his Life and Works (London: Victor Gollancz, 1978), 269.

31. Pierre Boulez, 'Speaking, Playing, Singing', in Orientations: Collected Writings, trans. Martin Cooper, Jean-Jacques Nattiez, ed. (London and Boston: Faber and Faber, 1986). 331. The high C at the opening is reminiscent of the very high range of Schoenberg's Herzgewächse, op. 20, composed in 1911. One might also wish to bring in the op. 22 songs of 1915. However, in attempting to make textual consideration a more central factor, one might yet wish to separate the musico-textual expressionism of Webern-Trakl from the combination of Schoenberg and Maeterlinck (in Herzgewächse) or of Schoenberg and Ernest Dowson (in op. 22 no. 1), insisting of the former with Arnold Whittall that 'while it may be 'extreme' in both vocal range and instrumental colour, it is scarcely 'expressionistic' (sleevenote to London Sinfonietta recording (Decca SXLK 6660-4, 1974, p.14), and of the latter upon Dowson's contribution, so characteristic of late-Victorian English verse, and of both upon the crucial element of translation (Maeterlinck's French 'blunted in the German', as Whittall suggests).

32. David Lewin, 'Vocal Meter in Schoenberg's Atonal Music, with a Note on a Serial Hauptstimme', In Theory Only 6/4 (1982), 12-36.

33. Rose Rosengard Subotnik, 'The Cultural message of Musical Semiology: Some Thoughts on Music, Language, and Criticism Since the Enlightenment', Critical Inquiry 4 (1978), 763.

34. Hans Keller, 'The Contemporary Problem', Tempo 83 (1967-68), 25. See Christopher Wintle, 'Hans Keller (1919-1985): An Introduction to his Life and Works', Music Analysis 5/2-3 (1986), 346-47.
35. RT, 215-16.
36. Boulez, 'Stravinsky: Style or Idea? - In Praise of Amnesia' Orientations, op. cit., 356.
37. *ibid.*, 357.
38. Victor Zuckerkandl, Man the Musician (Sound and Symbol: Volume Two), trans. Norbert Guterman (Princeton, New Jersey: Princeton University Press, 1973), 39.
39. *ibid.*, 42.
40. *ibid.*, 42-43.
41. David Lewin, 'Inversional Balance as an Organizing Force in Schoenberg's Music and Thought', Perspectives of New Music 6/2 (1968), 1-21.
42. Information on Trakl and romantic colour symbolism from the following sources: Georg Trakl, Das dichterische Werk (München: Deutscher Taschenbuch Verlag, 1972); Heinz Wetzels, Konkordanz zu den Dichtungen Georg Trakls (Trakl-Studien, Bd. 7) (Salzburg: Otto Müller Verlag, 1971); T. J. Casey, Manshape that Shone: An Interpretation of Trakl (Oxford: Basil Blackwell, 1964); Michael Rogers, 'Trakl's Imagery', Londoner Trakl-Symposium 1978 (Trakl-Studien, Bd. 10), Walter Methlagl and William Yuill, eds. (Salzburg: Otto Müller Verlag, 1981), 33-41; Francis Michael Sharp, The Poet's Madness: A Reading of Georg Trakl (Ithaca and London: Cornell University Press, 1981); Meyer Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York: Oxford University Press, 1953); Frank Kermode, Romantic Image (London: Routledge and Kegan Paul, 1957).
43. Steven E. Gilbert, 'An Introduction to Trichordal Analysis', Journal of Music Theory 18 (1974), 338-62.

44 .Schoenberg, 'Analysis of the Four Orchestral Songs Opus 22' op. cit., 34.

45. Edward T. Cone, The Composer's Voice (Berkeley, Los Angeles, and London: University of California Press, 1974), 37.

Chapter Four

1 Ulrich Schonherr, 'Adorno and Jazz: Reflections on a Failed Encounter', Telos 87 (1991), 85-96, p. 91.

2 Webern, letter to Hildegard Jone, 14. 2. 34, in Webern, Letters to Hildegard Jone and Josef Humplik, ed. Josef Polnauer, trans. Cornelius Cardew. London: Universal Edition, 1967, p. 24.

3 Kathryn Bailey, The Twelve-Note Music of Anton Webern (Cambridge: Cambridge University Press, 1991).

4 Webern:

For the rest, one works as before. The original form and pitch of the row occupy a position akin to that of the 'main key' in earlier music; the recapitulation will naturally return to it. We end 'in the same key!'

The Path to the New Music, ed. Willi Reich, trans. Leo Black. London: Universal Edition, 1963, p. 54 (26.2.32).

5 W.K. Wimsatt and Monroe Beardsley, 'The Intentional Fallacy' (1949), in Wimsatt, The Verbal Icon (New York: 1958).

6 Carl Dahlhaus, Esthetics of Music, trans. William Austin (Cambridge: Cambridge University Press, 1982), p. 91.

7 Die Reihe, vol. 2, Herbert Eimert and Karlheinz Stockhausen, eds., trans. Leo Black and Eric Smith (London: Universal Edition, 1958).

8 Adorno, Philosophy of Modern Music, trans. Anne G. Mitchell and Wesley V. Bloomster (London: Sheed and Ward, 1973). Dahlhaus, 'Counterpoint' in The New Grove Dictionary of Music and Musicians, Stanley Sadie ed. (London: Macmillan Press, 1980). George Perle, The Listening Composer (1990). Milton Babbitt:

Words About Music, Joseph N. Straus and Stephen Dembski, eds (1987).

9 Adorno, op. cit., 57.

10 Peter Stadlen, 'Serialism Reconsidered', The Score, 22 (1958), 12-27; Roberto Gerhard, 'Apropos Mr Stadlen', The Score, 23 (1958), 50-57, Walter Piston, 'More Views on Serialism', The Score, 23 (1958), 46-49, Roger Sessions, 'To the Editor', The Score, 23 (1958), 58-64; Peter Stadlen, 'No Real Casualties?', The Score, 24 (1958), 65-68; George Perle, 'Theory and Practice in Twelve-Tone Music (Stadlen Reconsidered)', The Score, 25 (1959), 58-64.

11 Christopher F. Hasty, 'Composition and Context in Twelve-Note Music of Anton Webern', Music Analysis, 7/3 (1988), 281-312.

12 Stadlen, 'No Real Casualties?', op. cit., p. 65.

13 Nicholas Ruwet, 'Contradictions du langage seriel', Revue Belgede Musicologie, 13 (1959), 83-97, trans., 'Contradictions Within the Serial Language', Die Reihe, 6 (London: Universal Edition, 1964), 65-76; Henri Pousseur, 'Forme et pratiques musicales', Revue Belge de Musicologie, 13 (1959), 98-116, trans., 'Musical Form and Practice (An Attempt to Reconcile Some Contradictions)', Die Reihe, 6 (London: Universal Edition, 1964), 77-93. (References to English editions.)

14 Ruwet, op. cit., p. 75.

15 Pousseur, op. cit., p. 89.

16 John Backus, 'Die Reihe - A Scientific Evaluation', Perspectives of New Music, 1/1 (1962), 160-171.

17 *ibid.*, p. 170.

18 Peter Westergaard, 'Some Problems in Rhythmic Theory and Analysis', Perspectives of New Music, 1/1 (1962), p. 180-191.

19 Peter Westergaard, 'Webern and "Total Organization": An

Analysis of the Second Movement of Piano Variations, Op. 27', Perspectives of New Music, 1/2 (1963), 107-120.

20 *ibid.*, footnote 1, p. 107.

21 *ibid.*, p. 107.

22 *ibid.*, footnote 3, p. 109.

23 See David Lewin, 'Music Theory, Phenomenology, and Modes of Perception', Music Perception, 3 (1986), 327-392.

24 Adorno, 'Das Altern der neuen Musik', in Dizsonanzen: Musik in der verwalteten Welt (Gottingen: Vandenhoeck und Ruprecht, 1956); trans. Rollo H. Myers as 'Modern Music is Growing Old', The Score, 18 (1956), 18-29; re-trans. Robert Hullot-Kentor as 'The Aging of the New Music', Telos 77 (1988), 95-116. On the article's publishing history see Robert Hullot-Kentor, 'Popular Music and Adorno's "The Aging of the New Music"', Telos, 77 (1988), 79-94. In response to the original German article, Hans-Klaus Metzger, 'Just Who is Growing Old?', Die Reihe, 4 (London: Universal Edition, 1960), 63-80, and 'Intermezzo II', *ibid.* 81-84. In response to the re-translation, Daniel Barbiero, 'After the Aging of the New Music', Telos 82 (1989-90), 144-50, and Robert Hullot-Kentor, 'From Uplift to Gadgetry: Barbiero, Eno and New Age Music', Telos 82 (1989-90), 151-156.

25 Hullot-Kentor, 'Popular Music and Adorno's "The Aging of the New Music"', *op. cit.*, p. 86.

26 Adorno, Philosophy of Modern Music, *op. cit.*

27 Adorno, trans. Hullot Kentor, *op. cit.*, p. 102. This passage is included in Myers' translation, *op. cit.*, p. 23.

28 Adorno, 'Musik und Technik', Klangfiguren: Musikalischen Schriften I (Berlin und Frankfurt aM: Suhrkamp, 1959); trans. Wes Blomster, 'Music and Technique', Telos 32 (1977), 79-94.

29 Metzger, *op. cit.*, p. 78.

30 Metzger, 'Intermezzo II', op. cit.

31 ibid., p. 81.

32 Arnold Whittall, 'Webern and Multiple Meaning', Music Analysis 6 (1987), 333-353. Quotation from p. 333. Also p. 351: "we do Webern-appreciation no service by failing to recognize the problems inherent in the at times uneasy relations between old and new in his music".

33. Arnold Schoenberg, 'Analysis of the Four Orchestral Songs, Op 22' (1931-32), trans. Claudio Spies, in Perspectives on Schoenberg and Stravinsky, Benjamin Boretz and Edward T. Cone, eds. (New York: Norton, 1972), 25-45, p.34

34. Allen Forte, The Structure of Atonal Music (New Haven and London: Yale University Press, 1973). Imbrication is defined on pp. 83 and 209.

35. Steven Gilbert, 'An Introduction to Trichordal Analysis', Journal of Music Theory 18 (1974), 338-62.

36. Alex Callincos, Marxism and Philosophy (Oxford: Oxford University Press, 1983), p. 70-80.

37. Kathryn Bailey, 'Canon and Beyond: Webern's Op 31 Cantata', Music Analysis 7 (1988), footnote 8, p. 343.

38. Milton Babbitt, 'Twelve-Tone Invariants as Compositional Determinants', Musical Quarterly 46 (1960), 254. 'Odd' and 'even' in the first sentence are misprinted in the original.

39. Milton Babbitt, 'Twelve-Tone Rhythmic Structure and the Electronic Medium', Perspectives on Contemporary Music Theory, Benjamin Boretz and Edward T. Cone, eds. (New York: Norton, 1972), 150-51 (Originally in Perspectives of New Music 1/1 (1962), 49-79).

40. Heinrich Schenker, Der freie Satz, Neue Musikalischen Theorien und Phantasien, 3 (Vienna: Universal Edition, 1935/1956); trans. Ernst Oster as Free Composition (New York:

Longman, 1979): 'All rhythm in music comes from counterpoint and only from counterpoint' (p.15 of translation, §21); and:

The necessity to create a balance between the tones of the linear progressions, which may differ in number, leads for the first time to an **intrinsically musical rhythm**.

The roots of musical rhythm therefore lie in counterpoint! Since this is so, musical rhythm can be acquired neither by dancing nor by gymnastics. Only corrupted present-day musical thought could contrive such absurd methods. (p.32 of translation, §67. Underlining Schenker's, bold mine.)

41. Heinrich Deppert, 'Rhythmische Reihentechnik in Weberns Orchestervariationen Op. 30', in Erhard Karkoschka, ed., Festschrift Karl Marx zum 70. Geburtstag (Stuttgart: Ichtys, 1967), 84-93.

42. Martha Hyde, 'A Theory of Twelve-Tone Meter', Music Theory Spectrum 6 (1984), 85-143. See also, Allen Forte, 'Foreground Rhythm in Early Twentieth-Century Music', Music Analysis 2 (1983), 239-268, and David Lewin, 'Vocal Meter in Schoenberg's Atonal Music, with a Note on Serial Hauptstimme', In Theory Only 6 (1982), 12-36.

43. Babbitt, op. cit., (1972 ed.), 153, 159.

44. A brief note concerning nomenclature in the example. The letters a, b, c, d, f, g, h, and j are random. The central diminished seventh axis is distinguished as dyad by x and y, and as unit cycle as u. All three paradigms contain u, the third entirely so. The third paradigm is not marked, the idea being that in a case like bars 14-15 it is as useful for the reader to work out the tritone transposition (D natural in voice bar 14 - G sharp piano acciaccatura bar 15; G natural in voice bar 15 - C sharp piano bar 15, etc., voice forwards, piano backwards). One is loth to overload data, and graphics ought always to remain a means to an end. It is as well in my opinion to retain the detachment towards graphic symbols evinced by that master of literary theory avant la lettre, William Empson. The Structure of Complex Words (London: Chatto and Windus, 1951, third ed 1977) was written "under very

agreeable circumstances in Peking". This meant that the symbols had to derive directly from the typewriter, with rather unusual consequences:

The next symbol is for what I shall call the Moods. ... A Mood is not a Sense but a sentence, and it tends to give the speaker personal judgement, so I shall use "£" for it is the only symbol on the typewriter which suggests valuation (American typewriters can use "\$").

45. Bailey, op. cit., 372-73.

46. Stephen Dembski and Joseph N. Straus, eds., Milton Babbitt: Words About Music (Wisconsin: University of Wisconsin Press, 1987), p. 79.

47. *ibid.*, p.81.

48. Raymond Williams, Keywords: A Vocabulary of Culture and Society (London: Fontana, 1976, rev. ed. 1983), p. 315-316.

49. The Oxford English Dictionary (1933), vol. 11. T., p. 137.

50. Adorno, "'Die Oper Ueberwintert auf die Langspielplatte': Theodor W. Adorno uner die Revolution der Schallplatte", Der Spiegel 23 (24.3.69), p. 169' trans. Thomas Y. Levin as 'Opera and the Long-Playing Record', October 55 (1990), 62-66. See also Thomas Y. Levin, 'For the Record: Adorno on Music in the Age of Its Technological Reproducibility', October 55 (1990), 23-47.

51. See Max Paddison, 'The critique criticised: Adorno and popular song', Popular Music 2 (1982), 201-218; B. Gendron, 'Theodor Adorno meets the Cadillacs', in T. Modelski, ed., Studies in Entertainment: Critical Approaches to Mass Culture (Bloomington: Indiana University Press, 1986), 18-36; Richard Middleton, Studying Popular Music (Milton Keynes: Open University Press, 1990), 34-63; Robert Hullot-Kentor, 'Popular Music and Adorno's "The Aging of the New Music"', op. cit., and 'The Impossibility of Music: Adorno, Popular and Other Musics', Telos 87 (1991), 97-117. See also the final chapter.

52. Adorno, Philosophy of Modern Music, op. cit.; see James L. Marsh, 'Adorno's Critique of Stravinsky', New German Critique 28 (1983), 147-169; Fredric Jameson, Postmodernism or, the Cultural Logic of Late Capitalism (London: Verso, 1991), p. 16-17. See also the final chapter.

53. Adorno, 'Music and Technique', op. cit.

54. Pierre Boulez, 'Schoenberg is Dead', The Score 6 (1952), 18-22.

55. Adorno, op. cit., p. 93.

56. Adorno, Aesthetic Theory, ed. Gretel Adorno and Rolf Tiedemann, trans. Christian Lenhardt (London: Routledge and Kegan Paul, 1984), 79-83. See Max Paddison, 'Review Article: Adorno's Aesthetic Theory', Music Analysis 6 (1987), 355-367, esp. 362-363; also Bob Hullot-Kentor, 'Adorno's Aesthetic Theory: The Translation', Telos 65 (1985), 143-147. Hullot-Kentor is working on a new translation.

57. Keller was evidently aware of the similarity: his famous observation of Webern as 'apart from Stravinsky himself, ...the only great sado-masochistic figure in the history of music', is a sloganeering version of Adorno's discussing Stravinsky with reference to an 'outspoken sado-masochistic pleasure in self-annihilation' (Hans Keller and Milein Cosman, Stravinsky Seen and Heard (London: Toccata Press, 1982), 25; Adorno, Philosophy of Modern Music, op. cit., 167). Keller notices the connection: 'that in-turned, self-castigating aggression ... prompted Adorno and myself, independently, to describe it as sado-masochistic'(12). Adorno's transfer of such a mode of discourse from Freud has often been explored: for instance, in Chapter Three of Martin Jay', Adorno (London: Fontana, 1984), 82-110, esp. 89-92; and in Gillian Rose, The Melancholy Science: An Introduction to the Thought of Theodor W. Adorno (London: Macmillan, 1978), 91-95, 104-106). Keller has been rather left to himself to underline his Freudian orientation, especially in 1975 (1984 minus 9) (London: Dobson, 1977).

58. Keller, Stravinsky Seen and Heard, 46.

59. Adorno, 'Music and Technique', op. cit., p. 88.

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3. *ibid.*, 163.
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5. Serge Guillbaut, 'Preface', *ibid.*, xii-xiii.
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12. Clement Greenberg, 'Avant-Garde and Kitsch', Partisan Review 6/5 (1939), 34-49, in Francina, op. cit., 21-33; 'Towards a Newer Laocoon', Partisan Review 7/4 (1940), 296-310, in Francina, op. cit., 35-46.

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14. Arnold Whittall, Music Since the First World War, rev. ed. (London: J. M. Dent & Sons Ltd., 1988).
15. Theodor Wiesengrund Adorno, 'Anton Webern: zur Aufführung der fünf Orchesterstücke in Zürich', Musikblätter des Anbruch 8 (May 1926), 280-282, trans. Edith Temple Roberts and Humphrey Searle in Friedrich Wildgans, Anton Webern (London: Calder and Boyars, 1966), 166-70.
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17. Fried, 'Art and Objecthood', op. cit., p. 234.
18. Philip Larkin, 'Reference Back', in Anthony Thwaite, ed., Collected Poems (London: Faber, 1988), 106. The poem is dated 21 August 1955, and appeared originally in The Whitsun Weddings (London: Faber, 1964).
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their walls rumbled with Berg's inner torment from the next room.

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33. Ernst Bloch, Essays on the Philosophy of Music (Cambridge: Cambridge University Press, 1985), 35.

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 Totality, automatization, and the opaquely subjective act of uniting antitheses - an act which rests on principles but leaves them arbitrary - these are constituents of the latest music, and it is hard to judge whether their negative side expresses and thus transcends the social one or merely imitates it, unconscious under its spell. In the final analysis there may be no instrument to probe and distinguish the two.
36. Andreas Huyssen, 'Mapping the Postmodern', New German Critique 33 (1984), 19; also in After the Great Divide: Modernism, Mass Culture, Postmodernism (London: Macmillan, 1986), 190-191.
37. Marjorie Perloff, The Futurist Moment: Avant-Garde, Avant-Guerre, and the Language of Rupture (Chicago: University of Chicago Press, 1986), 37-38.
38. *ibid.*, 38.
39. Brecht on Theatre, *op. cit.*, *passim.*, e.g. 20-22, 153-156.
40. Clement Greenberg, 'Avant-Garde and Kitsch', *op. cit.*
41. Adorno, Philosophy of Modern Music, *op. cit.*, 10.
42. Brecht, *op. cit.*, 88.
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44. Luciano Berio, Two Interviews with Rosanna Dalmonte and Balint Andras Varga, trans. David Osmond-Smith (New York and London: Marion Boyars, 1985), 81.
45. Albrecht Betz, Hans Eisler: Political Musician (Cambridge: Cambridge University Press, 1982); David Blake, 'Hans Eisler', New Grove, op. cit.
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47. Kirk Varnedoe and Adam Gopnik, High and Low: Modern Art and Popular Culture (New York: Museum of Modern Art, 1990), 36.
48. Robert Bailey, ed. Wagner: Prelude and Transfiguration from Tristan and Isolde (New York and London: Norton, 1985), 123.
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51. Walter Benjamin, 'The Author as Producer', in Andrew Arato and Eike Gebhardt, eds., The Essential Frankfurt School Reader (New York: Continuum Publishing Company, 1982), 254-269. Article trans. Edmund Jephcott. Quotation on p. 263.
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55. Terry Eagleton, The Ideology of the Aesthetic (Oxford: Basil Blackwell, 1990), 363.

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57. Christopher Norris, Derrida (London: Fontana, 1987), 184.
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60. Christopher Ricks, 'Can This Really Be the End?', in Elizabeth M. Thomson, ed., Conclusions on the Wall: New Essays on Bob Dylan (Manchester: Thin Man, 1980), 48.
61. Ian Bent with William Drabkin, Analysis (London: Macmillan, 1987), 1.
62. See Christopher Ricks, 'American English and the Inherently Transitory', in The Force of Poetry (Oxford: Oxford University Press, 1984), 417-441.
63. See Edward Buscombe 'Ideas of Authorship', and Stephen Heath, 'Comment on "The Idea of Authorship"', in Cinema and Semiotics (London: The Society for Education in Film and Television, 1981), 170-180, and 181-186.
64. John Berger, The Success and Failure of Picasso (London: Writers and Readers Publishing Cooperative, 1980, originally Harmondsworth: Penguin, 1965).
65. See introduction, footnote 2.
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67. See chapter one, footnote 16.
68. See chapter three, footnote 3.

APPENDICES

Chapter Two

1 Chord Summary

016 (3-5): (bars) 29 33 48 50
0124 (4-2): 10
0125 (4-4): 12
0126 (4-5): 50
0127 (4-6): 24 48
0145 (4-7): 36 46
0156 (4-8): 46
0167 (4-9): 33 33
0135 (4-11): 25 27
0236 (4-12): 28 48
0146 (4-Z15): 1 31
0157 (4-16): 1 9 24 34
0147 (4-18): 2 34
0158 (4-20): 28
0258 (4-27): 5
01245 (5-3): 46
01256 (5-6): 17 29 (30) 47
01346 (5-10): 30
01248 (5-13): 37
01257 (5-14): 49
01347 (5-16): 29 35 35 37
01457 (5-Z18): 30
01367 (7-19): 40
01478 (5-22): 31 36 38 49
012356 (6-Z3): 47
012567 (6-Z6): 32
012357 (6-9): 32
012467 (6-Z12): 41
0123467 (7-4): 41
0123468 (7-9): 32
01234569 (8-3): 50

2 Pitch-class sets tetrachords and over

Bar	Orchestration	Pitch-class
1	cel	0146 (4-Z15)
1	str	0157 (4-16)
2	ww/br	0147 (4-18)
5	bcl/br/vc	0258 (4-27)
9	str	0157 (4-16)
10	br/str	0124 (4-2)
12	cel/hrp	0125 (4-4)
17	ww/perc/vc	01256 (5-6)
24	ww/trb/vla	0157 (4-16)
24	ww/trb/vla	0127 (4-6)
25	cls/trb/vln	0135 (4-11)
27	hn/hrp/str	0135 (4-11)
28	trp/str	0236 (4-12)
28	trp/str	0158 (4-20)
28	trp/str	0148 (4-19)
29	ww/hn/str	01347 (5-16)
29	ww/hn/str	01256 (5-6)
30	ww/hn/str	01256 (5-6)
30	ww/hn/str	01346 (5-10)
30	ww/hn/str	01457 (5-Z18)
31	ww/hn/str	01478 (5-22)
31	ww/hn/str	0146 (4-Z15)
31	ww/hn/str	0148 (4-19)
32	ww/str	012357 (6-9)
32	ww/str	0123468 (7-9)
32	ww/str	012567 (6-Z6)
33	ww/str	0167 (4-9)
33	ww/str	0167 (4-9)
34	ww/br/str	0147 (4-18)
34	ww/br/str	0148 (4-19)
34	ww/br/str	0157 (4-16)
35	ww/br/str	01347 (5-16)
35	ww/br/str	0148 (4-19)
35	ww/br/str	01347 (5-16)
36	ww/br/str	01478 (5-22)
36	ww/str	0145 (4-7)
37	br/str	01347 (5-16)

37	br/str	01248 (5-13)
38	ww/br/str	01469 (5-32)
40	ww/br	01367 (5-19)
41	ww/br	012467 (6-Z12)
41	ww/br/db	0123467 (7-4)
46	ww/br/str	01245 (5-3)
46	hn/trb/vc/db	0148 (4-19)
46	hn/trb/vc/db	0156 (4-8)
47	perc/str	01256 (5-6)
47	perc/str/vla	012356 (6-Z3)
48	cls/trb/cel	0127 (4-6)
48	cls/trb/cel	0236 (4-12)
48	cls/trb/cel	0147 (4-18)
49	ww/br/str	01478 (5-22)
49	ww/br/str	01257 (5-14)
50	hp/trb	0126 (4-5)
51	ww/br/str	01234569 (8-3)

Chapter Four

APPENDIX: MORE ON BARS 1-8

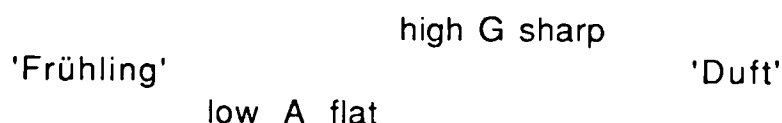
Presentation of the model in section 2 above proceeded outward from a small example of single-note structure, through a group of notes ('nicht nur am Hausch'), to, finally, the single row. The model can effectively be followed through the whole song from the diagram, inviting the more productive evaluation of section 3. It remains, however, to fill out the very first of the levels of presentation, single notes, and to trace their complex path through the first eight bars. Accordingly, what follows is a 'neutral' history of all twelve notes through this section against the background of the model of invariants outlined in section 2.

1. G sharp

Characteristics: begins P0/I0. Axial (0369).
 Paradigm (P) 1: x dyad with tritone D natural.
 P 2: unit cycle (u).

In the first three piano-piano rows G sharp is prominent as a

single note, not sounded as part of a chord, if held into one. Its unit-cycle relation to the tritone D natural is clear in piano bars 1-3, more especially in bar 4 where, as lowest note, A flat underpins D natural at 'in' in the third paradigm, 10/16 the simple series of tritone relations). Both are then incorporated into the semiquaver passage in piano, first of two such gestures in this passage. G sharp then comes back to prominence in bars 5-7, defining a space from 'Frühling' to 'Duft', in which the important thing would seem to be G sharp's registral consistency, as indeed is the low A flat at 4 and at 6. The two vocal G sharps hold the two in between in a kind of inversive balance:



It is worth noting that many of the prominent vocal points in the passage are axial, along the diminished seventh on G sharp. They include 'Das' (2), 'das in' (3-4), 'Frühling' (5-6), 'Duft ... der' (7...8). Signs that change is imminent at bar 8 are epitomised by G sharp's being a grace note in piano.

2. A natural

Characteristics: appears within first or last third of rows.

P1: **c** dyad with C sharp (PO/I6); **a** dyad with C sharp (P6/I0).

P2: **f** dyad with G natural (PO/I0); **j** dyad with G natural (P6/I6).

Unit cycle (P3) E flat.

At the point in bar 8 where G sharp is crushed it is A natural which assumes prominence by being repeated in voice at 'durch' and 'bluht', a configuration which also includes its **a**-dyad partner C sharp at the intervening 'Leuchten': both notes precede immediately in piano as well. Earlier, A natural has one very prominent moment, at 'erschaut', as part of an **f-h** pairing with C natural. In fact, the C natural story, as will be seen, is at this point contextually rather stronger than A natural. At the beginning of the passage A natural emphasises the **c** relation to C sharp, A natural three times in the same tenor register, the C sharps changing register each time. The **f** relation to G natural

relates up to voice, although A natural itself is held over in voice until bar 5 where the **f-h** pairing is contextually stronger. From 5-7, A natural forms a balanced structure which encloses the high G natural in voice at 'Nicht'. At 5, both A naturals, in piano then voice, are part of the **f-h** pairing. All piano A naturals in the three rows which follow are at this very pitch, also in voice at bar 8. This argues strongly for tying the A naturals to the G natural at 'Nicht'.

3. B flat

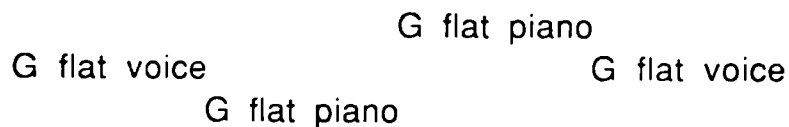
Characteristics: varies order in row.

P1: **d** then **b** dyad with C natural.

P2: **g** then **h** dyad with F sharp.

P3: E natural.

B flat is unique among the twelve pitches in that its first four appearances are all verticalised, the second and third as part of the durational trick characteristic of the first part of Op 23 No 1 by which a tetrachord follows on top of or, as at the very start, underneath a melodic crotchet, a theme-and-accompaniment of sorts. This makes a paradoxically clear connection between it and C natural as a **d** pair involved in the construction of chords, even though they are at opposite ends of the row. From bar 3 into 4 there is a small enclosure of B flat by C natural in the baritone register. From here on it shifts to an **f** relation to F sharp which looks back to voice 'sich lauscht'. The conjunction of **h** dyads from bar 4 to the end of bar 6 emphasises the registral positioning of G flat in voice's two rows (R10 and I6), and there is again, so far as G flat is concerned an octave descent/ascent (or elsewhere vice versa):



B flat itself, as **d**, **g**, and **h** is registrally fairly consistent: of the six piano appearances in the passage, four are at an octave above middle c. Both voice appearances are at this same pitch, although in the case of voice B flat is otherwise an extreme pitch for a singer. The repetition of the tetrachord from bar 2 in bar 7 piano,

B flat included - with the effect of making the semiquaver gesture immediately following appearing as a fast-forward of the material at the opening of bar 3 piano - heralds change as B flat shift its dyadic allegiance to C natural on **d**. This has all then to do with the very high B flat at the start of bar 8, piano. It tops a gesture, grace note, two quavers, grace note two quavers, which ends in its dyadic partner C natural, B flat and C natural follow on closely in voice, to 'das' and 'blüht'.

4. B natural

Characteristics: axial. Ends PO/I6. Otherwise centred.

P1: unit cycle F natural.

P2: **y** dyad F natural.

P3: F natural.

In its first two piano-piano appearances B natural binds together, at pitch, disparate halves of the same **c** and **d** dyads:

(I6)	B flat (d)	
	C sharp (c)	
	B natural (u)	B natural (u) (PO)
		A natural (c)
		C natural (d)

As a **y** dyad with F natural voice 'Das ... das' forms an enclosed structure with piano: see discussion in main body of text. From PO to R16 B natural is dovetailed, with 'das' itself followed immediately by the unit cycle F natural. As unit cycle from piano I0 to piano R6 B natural binds together axially two tetrachords with again identical imbrications (0148):

B flat - <u>B natural</u> - D natural - F sharp
G natural - G flat - E flat - <u>B natural</u>

These in turn rotate around **y** dyad F natural, again dovetailed. B natural is then, by its position on the extremity of piano-piano rows, absent for some time until it reappears above the F natural of 'Duft' as unit cycle. There it forms a tritone relation as part of the semiquaver gesture between two F naturals repeated at pitch. In 'Leuchten', B natural is again dovetailed. Like B flat, any change

in the vocal register of B natural would have to be big enough a gesture for word-painting.

5. C natural

Characteristics: varies position within row.

P1: **d** or **b** dyad with B flat.

P2: **h** or **g** dyad with E natural.

P3: F sharp.

At two points C natural is part of clear dyadic structures. One is the enclosure of 'erschaut' at bar 5, which sets up connections outwards. The other is a **g** dyad with E natural which points up 'Hausch und' in bars 6-7:

C natural piano

E natural voice ('und')

C natural voice ('Hausch')

E natural piano

Towards the end of the passage C natural is first crushed (bar 7 piano), then forms **d** links with B flat in the final vocal phrase. It is this dyad which appears to govern its first two appearances as part of verticalisations. One possible thread runs from the middle C of the first tetrachord through the B flat of the trichord, and registrally fixed, the tetrachord of bar 2, down to the C natural of the trichord in bar 3. These chords have a particular mass in relation to the piano solo lines around them, and a feature of those chords is the particular grounding of the **d** dyad. The very first of these constructs brings to mind C natural's unit cycle relation to F sharp which is evident in the third paradigm context of bar 4, in which C natural underpins the G flat of 'lauscht', which itself looks forward to the C natural immediately following, at 'erschaut'.

6. C sharp

Characteristics: appears within first or last third of rows.

P1: **c** or **a** dyad with A natural.

P2: **j** or **f** dyad with E flat.

P3: G natural.

See B natural for rotation of **c** dyad around the diminished seventh axial point: locally the enclosing **j** dyad seems the more striking, 'Herz' being bound within E flat and D flat in piano. The low C sharp in bar 3 appears to be somewhat insignificant, its lowness overshadowed by the A flat following. C sharp appears in voice at 'den', its **j** dyad link maintained by D sharp in piano, before a shift of paradigm brings its **f** dyad into focus. Both this I6 dyad and the following **c** dyad during P0 have to wait till the quaver phrase 'durch das Leuchten' for their completion. Locally here, C sharp is crushed as acciaccatura to the high B flat. But the C sharp of 'Leuchten' is very powerful within the first paradigm, dyadically: **u - c - d - c - u - c - d**. So far in the song, however, C sharp is proving rather elusive.

7. D natural

Characteristics: axial. Begins P6/I6.

P1: **x** dyad with G sharp.

P2: unit cycle G sharp.

P3: G sharp.

At the beginning of 'Das dunkle Herz' D natural is clearly very prominent. The space from the start of I6 in piano through bar 3 (piano P0) to the D natural in voice at 'in' provides a fixed upper register around which the twelve notes twist and turn. Both it and G sharp are allotted the dotted crotchet duration characteristic of the opening vocal line, even though in the case of D natural's 'in' the equality of emphasis across the unit cycle **u** would seem both prosodically and semantically incongruous. This 'in' is in turn underpinned firmly by the low A flat, an unit cycle within a third paradigm context. It seems to be quite pointed then that both notes should be squeezed into the short semiquaver gesture at bar 4 piano, as if to downplay their centrality for that particular row. Arrangements ensure that by the time they do next appear, for 'Frühling', they are surrounded by clashing notes, although the bass line proper even here is all axial (B natural - F natural - A flat). Within the G sharp of 'Frühling' and of 'Duft' the solitary D natural at piano bar 7 finds itself enclosed, and the following appearances ensure, through semiquaver durations and an elision between piano and voice in bar 9, that D natural is

downplayed, signifying the shift from the leading role of the opening.

8. E flat

Characteristics: appears within first or last third of rows.

P1: **a** or **c** dyad with G natural.

P2: **j** or **f** dyad with C sharp.

P3: A natural.

E flat gains much import early on through its vocal association with 'Herz' which it links registrally back to the first tetrachord and onward to the semiquaver gesture at bar 4. Between these two piano manifestations, and immediately preceding 'Herz' is E flat an octave higher, linking to the D flat just after 'Herz' by the **j** connection. Otherwise, as an **a** dyad, E flat and G natural sound together twice at the opening and again in bar 7, forming the centre of tetrachords 0147:

G natural - G flat - E flat - C natural
E flat - E natural - G natural - B flat

This underscores the surface weight accorded this pair in 'Das dunkle Herz', although strictly speaking voice is not in a first paradigm relation to any of its support until R6 at bar 6, at which point the vocal line is itself changing over. E flat and G natural continue their bonding role within chordal formations into bars 6 and 7, with the 0147 repetition at bar 7, and this 0148: G natural - G flat - E flat - B natural. By this point E flat is on the other foot as an **f** relation to D flat, involving it in some of the important vocal weight of C sharp at bar 8. E flat's vocal register has now risen an octave too, linking directly to the 0147 chord in bar 7, where in its first appearance that piano E flat involved an octave leap from voice's E flat at 'Herz'. Indeed 'nicht nur' is setting up a very rich field of association:

nicht	nur
G natural	E flat
(a/j)	(a/f)

E flat (a/f)	D flat (f)	A natural (j)	E
flat (a)			
G natural (a/j)			G
natural (a)			

E flat is thus both horizontally and vertically important here in its dyadic implications.

9. E natural

Characteristics: varies position.

P1: **b** or **d** with F sharp.

P2: **h** or **g** with C natural.

P3: B flat.

E natural, insignificant of itself in voice, appears to be dependent on dyadic and imbricational structures in piano. Its prominence at the opening, appearing to set up an imitative expectaton of voice's entry (D-E, piano, F-G, voice), is offset by the intervention of E natural's **b** partner, G flat. This prominence disappears at PO in piano, where E natural is taken in to the 0147 tetrachord. It is its **h** association with C natural which proves more prominent, brought together as a single gesture in bar 4. left hand, and then forming a right hand melody through A shift in paradigm:

C natural (**h**) - E natural (**h/d**) - G flat (**d**)

It is only with the final handover of rows that E natural is registrally stable. In all six previous rows its register has shifted. This added to its vocal brevity undermines the impact of E natural within this passage, and it takes its part as subsidiary to other pitches, notably C natural.

10. F natural

Characteristics: axial. Ends I0/P6. Otherwise middle.

P1: unit cycle B natural.

P2: **y** dyad B natural.

P3: B natural.

First note of the vocal line, and with its repeated high notes at 'Duft' ... 'der', the octave leap in F natural again imposes its structural shape on the vocal line. 'Das' of 'Das dunkle Herz' is underpinned both by the preceding F natural in piano and by the presence of unit cycle B natural in the supproting trichord. F natural itself as part of RI6 immediately follows the next vocal 'das':

	F natural ('Das')	B natural ('das')	
B natural			F natural

At bar 6 F natural is dovetailed between I0 and R0, forming as it so does an axial connection between B natural and A flat in bass. After this its moment follows for 'Duft', under which piano B natural and F natural play their part as unit cycle (see under B natural).

11. F sharp

Characteristics: varies position.

P1: **b** or **d** dyad with E natural.

P2: **g** or **h** dyad with B flat.

P3: C natural.

With the exception of the axial dyads in general, F sharp has, in the voice-piano row structure of RIO to RI6 in bar 4, one of the few noteworthy unit cycle relations: C natural and G flat enclose the G flat of 'lauscht', with the C natural of 'erschaut' immediately following. Earlier, F sharp mutates from a **b** dyad relation to E natural early on, enclosing the vocal E natural at 'dunkle', to a **g** dyad relation to B flat which looks clearly to 'sich lauscht', and is consequently verticalised at the tetrachord of bar 5. G flat is in fact the only connection between the 0148 tetrachords beyond the axial B natural:

B flat	-	B natural	-	D natural	-	<u>F sharp</u>
G natural	-	<u>G flat</u>	-	E flat	-	B natural

F sharp's registral placement throughout the passage is even more extreme than that of E natural, varying every time. By bar 8, F

sharp is downplayed as a grace note.

12. G natural

Characteristics: appears within first or last third of rows.

P1: **a** or **c** dyad with E flat.

P2: **f** or **j** dyad with A natural.

P3: C sharp.

G natural is marked in the vocal line due to 'dunkle' and the highest pitch at 'nicht'. See E flat for discussion of the **a** dyad at the opening. the vocal leap of the G naturals follow those of the two F naturals. G natural disappears briefly into the semiquaver gesture at piano bar 4, The richness of the relations around bar 5-6 is demonstrated by G natural's full panoply of dyadic relations: **f** and **c** in piano bar 5, **a** and **j** in voice bar 6. By the end of the passage, however, at bar 8 piano, it is the **a** dyad, the relation to E flat, which is regaining in prominence.

Chapter Five

THE CLARK-FRIED DISPUTE

1. CLARK v GREENBERG: preliminaries

a. **Art** does not supply its own **value**, due to **pressure** brought by relation to **audience** (patronage/public). This prevents state of "mere academic canon".

b. The effects of **medium** ('flatness') are not neutral: 'no medium without its being the vehicle of a complex act of **meaning**' (italic added).

FRIED v GREENBERG and CLARK

a and b are **reductive** and **essentialist**.

2. FRIED v CLARK: negation

CLARK: 'The fact of Art, in modernism, **is** the fact of negation'. Meaning found in practice, but that practice is 'extraordinary and desperate'. Medium ends by being "mere unworked material".

FRIED: 'This claim is false'. Negative moments need to be related to a "more encompassing and fundamental" set of **positive** values.

CLARK: Confusion between negation and nothing or nihilism. Negation involves (a) casting-off of previous norms, and (b) the ascendancy of (a). Strategy of negation a just response to bourgeois civilization. Much to be admired in 'ruthlessness of negation'. **History** unable to deal adequately with modernism in art, 1910-30, because dramatic break-up of received tradition occurred therein.

3. FRIED v CLARK: sociology

CLARK: a. Negation inscribed in practice of modernism (see 2)

b. This appears as 'all-encompassing fact' (the 'road to the black square')

c. Possibility of negating negation: search for 'another place in the social order'. This not a call for back-door **realism**.

FRIED: a. No reason to assume any of this

b. relation of modernist art to **old masters** not based on overthrow or break (i.e. negatively), but (positively) desire to equal highest achievement.

c. artists do not answer to sociopolitical circumstance, but to inner **conviction**. This contains of itself a deeper, personal relation to society.

d. artists do not seek to discover 'irreducible essence of all painting', but respond rather to the **convention** of the immediate past.

4. CLARK v FRIED: the role of the **critic**

FRIED: analysis of Anthony Caro

- a. guiding principle: abstract as opposed to literal preferable to abstract as opposed to figurative
- b. **formal** problem of size in Caro sculpture
- c. **perception** of object makes viewer realize abstraction rather than literalness
- d. viewer realizes 'sheer rightness' of artwork. '**Intuition** of that rightness is the critic's first responsibility as well as his immediate reward' (*italic added*).

CLARK:

- a. finds Caro 'uncongenial and boring'. What does this imply for **intuition**? 'I don't intuit the work's rightness: is that it?'
- b. on the **formal** properties of the work: 'I think I'm still capable of noticing that a Caro is small, but I fail to see why I should take facts of this kind very seriously'.
- c. priority-of-**perception** relies too readily on the special nature of artistic statements, complex and self-conscious. The mistake is to leave it at that. Prefers close reading against a **political** background (Eliot or Trotsky).
- d. Fried's prose ends up like 'old-time religion'. Case for this: possibly a **religious** perspective the 'only possible one from which a cogent defence of modernism in its recent guise can be mounted'. If so, this ought to be made clear, rather than playing with 'metaphysical buzzwords'.

TEXTS AND TRANSLATIONS

Op. 3 No. 1: Stefan George

Dies ist ein Lied
Für dich allein:
Von kindischem wännen
Von frommen tränen...
Durch morgengärten klingt es
Ein leichtbeschwingtes.
Nur dir allein
Möcht es ein lied
Das rühre sein.

This is a song for you alone: of childish longing, of pious tears...
Through morning gardens it sings, light-winged,
This song is meant to move but you alone.

Op. 13 No. 1: Karl Kraus

Wie wird mir Zeitlos. Rückwärts hingebannt
weil' ich und stehe fest im Wiesenplan,
wie in dem grünen Spiegel hier der Schwan
Und dieses war mein Land.

Die vielen Glockenblumen! Horch und schau!
Wie lange steht er schon auf diesem Stein,
der Admiral. Es muß ein Sonntag sein
und alles läutet blau.

Nicht weiter will ich. Eitler Fuß, mach Halt!
Vor diesem Wunder ende deinen Lauf.
Ein toter Tag schlägt seine Augen auf.
Und alles bleibt so alt.

Lawn in the Park (Janowitz Castle)

Time's standing still. In stopping back I stand
firmly, and as if dreaming, on the lawn,
like in the green reflection here the swan.

And all this was my land.

The many bluebells! Look, and listen too!
Upon the rock is sitting quietly
the butterfly. A Sunday it must be
and everything rings blue.

I won't go farther. Foolish foot, keep hold!
Faced with this marvel, terminate your stride.
A dead day looks at you, eyes open wide.
And everything stays old.

(translated by Max Knight and Karl F. Ross, in In These Great Times: A Karl Kraus Reader, Harry Zohn, ed. (Manchester: Carcanet, 1984), 132-33).

Op. 14 No. 5: Georg Trakl

Die Bläue meiner Augen ist erloschen in dieser Nacht,
Das rote Gold meines Herzens. O! wie stille brannte das Licht.
Dien blauer Mantel umfing den Sinkenden;
Dein roter Mund besiegelte des Freundes Umnachtung.

The blue of my eyes has faded this night, the red gold of my heart.
Oh, how softly the light burned.
Your blue mantle enveloped the sinking one;
Your red mouth sealed the friend's derangement.

Op. 23 No. 1: Hildegard Jone

Das dunkle Herz, das in sich lauscht,
erschaut den Frühling nicht nur am Hauch und Duft,
der durch das Leuchten blüht;
es fühlt ihn am den dunklen Wurzelreich,
das an die Toten rührt:
Was wird, legt sich mit zarten Wurzeln
an das Wartende im Dunkel,
trinkt Kraft und Stille aus der Nacht,
eh' sich's dem Tage schenkt,

eh' es als Liebeskelch zum Himmel duftet
und eh' aus ihm zu ihm
ein Goldnes Flattern Leben trägt:
Ich bin nicht mein.
Die Quellen meiner Seele,
sie sprudeln in die Wiesen dessen, der mich liebt,
und machen seine Blumen blühen und sind sein.
Du bist nicht dein.
Die Flüsse deiner Seele,
du Mensch, von mir geliebt,
sie strömen in das Meine, daß es nicht verdorre.
Wir sind nicht unser,
ich und du und alle.

The dark heart
which hearkens to itself,
perceives spring
not only by the breeze and scent
which blossom through its glow;
it feels spring
in the dark realm of roots,
which reaches to the dead.
That which grows
lays its tender roots
against that which waits in the dark;
it drinks strength and repose
from the night
before it gives itself to the day,
before as a chalice of love
it sends its fragrance to heaven,
and before from heaven
a golden flutter bears it life.
I do not belong to myself.
The springs of my soul,
they flow into the meadows of him
who loves me,
and makes his flowers blossom
and are his.
You do not belong to yourself.
The rivers of your soul,
thou man, loved by me,

they flow into what is mine
so that it will not wither.
We do not belong to ourselves,
not I,
not you, not anyone.

Op. 25 No. 2: Hildegard Jone

Des Herzens Purpurvogel flieget durch die Nacht.
Der Augen Falter, die im Hellen gaukeln,
sind ihm voraus, wenn sie im Tage schaukeln.
Und doch ist's er, der sie ans Ziel gebracht.
Sie ruhen oft, die bald sich neu erheben
zu neuem Flug. Doch rastet endlich er
am Ast den Todes, müd und flügelschwer,
dann müssen sie zum letzten Blick verbeben.

The heart's purple eagle flies by night,
The eyes, like daylight's butterflies that hover,
flutter ahead and fly before it ever.
Yet it's the bird that brought them to their goal.
They often rest who soon must rise to heaven
to fly again. Yet finally he rests
on death's grey branches, tired with heavy wings:
the butterflies then take their last look and perish.

Translations taken from sleeve notes accompanying Webern
complete recording, CBS 79402, except where marked.

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Chapter One: Example Two

Handwritten musical notation for Chapter One: Example Two, measures 1-4. The notation is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff begins with a whole rest, followed by a half note B-flat, a quarter note G, and a half note F. The second staff begins with a whole rest, followed by a half note E, a quarter note D, and a half note C. The third staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. The fourth staff begins with a whole rest, followed by a half note F, a quarter note E, and a half note D. The notation includes various accidentals (sharps, flats, naturals) and a 3-measure rest in the second staff.

Eight empty musical staves, each consisting of five lines, arranged in four groups of two staves each. These staves are provided for additional notation or practice.

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I.

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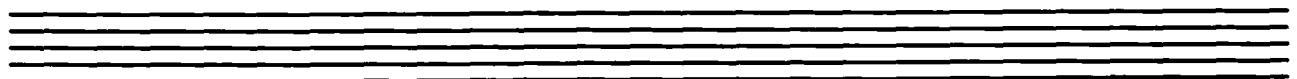
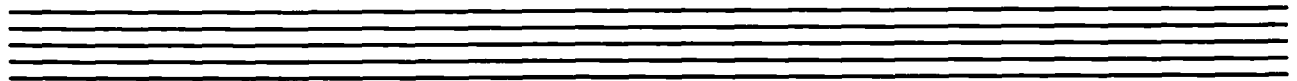
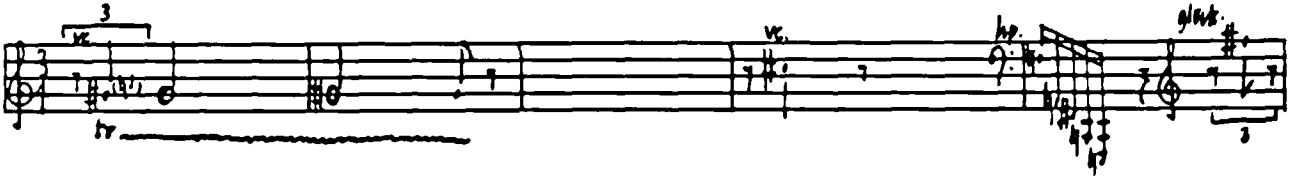
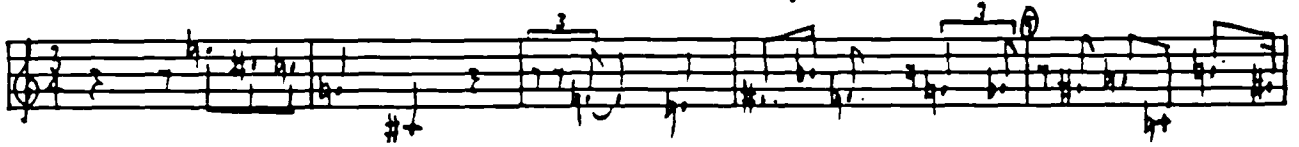
Chapter Two: Example 3

Wie wird mir Zeit-los

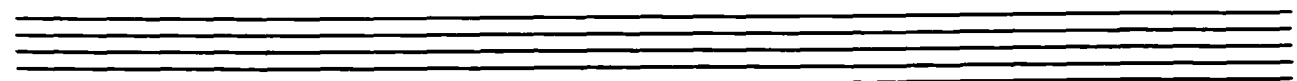
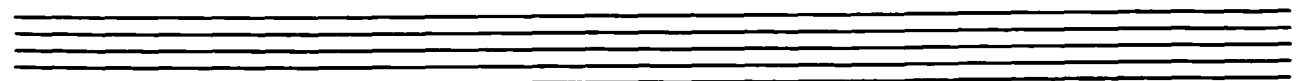
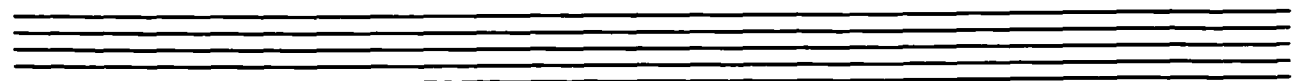
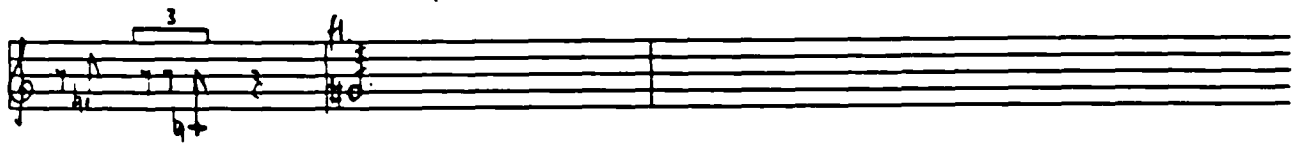
Rückwärts hingebannt

weil ich

und stehe fest im



Wiesensplan. wie in dem grünen Spiegel hier der Schwann und diesen war mein Land



Chapter Two: Ex. 3 (cont.)

Die vielen Glockenblm- --men! Horch und

schon! Wie kam - - - ge steht er schon auf diesem

Chapter Two: Ex. 3 (cont.)

sein der Ad -- mi -- ra! Es muss ein Sonntag sein um Al -- --

- les län -- tet blau Nicht weiter mit ich Eiler Fies, mach Hatt!

Chapter Two: Lx. 5 (conclusion)

Vor diesem Wonn-Verweil seinen Lauf. Ein to-ter Tag schlägt seine

Augen auf. Und alles blüht in Art.

'Wiesensplum' motifs

Chapter Two: Example 13

DICTIONRHYTHM

Wiesensplum

Wie windm' züht's
in dem grünen Spiegel

hingebaut
Sonntag sein
()

die vielen Glock.
Augen auf

Glockenblumenstund und
sein über

vor diesem Wunder

was bleibt's mit

Chapter Two: Ex. 14

Wie nur mir Zeit .. los Ruckwärts hingebannt weil' ich und stehe fest im Kriesenplan

Wie in dem grünen Spiegel über der Schwan und dieses war mein Land Die neuen Glocken klingen

Horch und schau Wie lan---ge steht er schon auf diesem Stein der Admirat

Es muss ein Sonntag sein und es hat kühlt blau Nicht weiter mit'ich

Ein Herz nach hat! iridium Wunder und deinen Lauf Ein trübe Tag schlägt seine

Angen auf und alles blüht so an.

OP. 23 no. 1

[illegible]

Handwritten musical score on page 279, featuring numbered measures (27-44) and various musical notations including notes, rests, and lyrics.

The score is organized into systems, with measures 27-31 on the first system, 32-36 on the second, 37-41 on the third, and 42-44 on the fourth. Each system consists of three staves (treble, alto, and bass clefs).

Key musical elements include:

- Measures 27-31:** Features notes with lyrics such as "hb", "gd", "gb", "ux", "yu", "fc", "hd", "fc", "yu", "un", "fa", "b", "x", "u", "c", "b", "c", "x", "b", "a", "af", "a".
- Measures 32-36:** Includes notes with lyrics like "xu", "aj", "af", "bh", "dg", "bg", "xu", "my", "cj", "dh", "cf", "yu".
- Measures 37-41:** Shows notes with lyrics such as "uy", "be", "un", "ja", "fa", "hd", "go", "go", "un", "ja", "ci", "hd", "fc", "yu", "fc", "hd", "ja".
- Measures 42-44:** Contains notes with lyrics like "yu", "ux", "ux", "gb", "ad", "hb", "fa", "ja", "ux", "bh", "xu", "aj", "af", "bh", "du", "ca", "hd", "ux", "ny", "th", "af", "aj", "ux", "ja".

The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (e.g., ff , ff). Some measures are marked with "R" (Repeat) or "P" (Piano).

2

DER DICHTERIN ZUGEEIGNET

DREI GESÄNGE

AUS „VIAE INVIAE“ VON HILDEGARD IONE

I

Anton Webern, Op. 23

Getragen $\text{♩} = ca 48$

Gesang

Klavier

Das dunk - le Herz, das

in sich lauscht, er - schaut den Fröh - ling, nicht nur am

Hauch und Duft, — der durch das Leuch - ten blüht;

calando

OP. 23 no. 1

[illegible]

2

DER DICHTERIN ZUGEEIGNET

DREI GESÄNGE

AUS „VIAE INVIAE“ VON HILDEGARD IONE

I

Anton Webern, Op. 23

Getragen $\text{♩} = ca 48$

Gesang

Klavier

Das dunk - le Herz, das

in sich lauscht, er - schaut den Fröh - ling, nicht nur am

Hauch und Duft, — der durch das Leuch - ten blüht:

calando

This page contains a handwritten musical score, likely for a string quartet, consisting of four systems of staves. The notation is heavily annotated with various symbols, including circled notes, lines connecting notes across staves, and boxed labels such as **Rio**, **I₆**, **P₆**, and **R₆**. The score includes measures numbered 1 through 13. The notation is complex, featuring many accidentals (sharps, flats, naturals) and unusual note groupings. The annotations include letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z), numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13), and symbols like $\frac{1}{2}$, $\frac{3}{4}$, and $\frac{5}{8}$. The overall style is that of a working draft or a composer's sketch, with a focus on structural and harmonic relationships indicated by the diagrams.

2

DER DICHTERIN ZUGEEIGNET

DREI GESÄNGE

AUS „VIAE INVIAE“ VON HILDEGARD IONE

I

Anton Webern, Op. 23

Getragen $\text{♩} = 48$

Gesang

Das dunk - le Herz, das

Klavier

in sich lauscht, er - schaut den Fröh - ling, nicht nur am

Hauch und Duft, ... der durch das Leuch - ten blüht;

calando

GRAPH #1 ①

GRAPH #1 ① ④ ⑭ ②⑦

voice

piano

Handwritten musical score for two parts: *min* (mezzo-soprano) and *piano* (piano). The score is written on three staves. The *min* part is on the top staff, and the *piano* part is on the bottom two staves. The music is in a key with one flat (B-flat) and a common time signature (C). The score is divided into measures 27, 28, 31, 32, and 38. Measures 29, 30, 33, 34, 35, 36, 37, and 39 are not numbered. The *piano* part includes a section marked '4' and '3' (quartet and triplet) in measure 32. The score is handwritten and includes various musical notations such as notes, rests, and accidentals.

GRAPH #2

Handwritten musical score for Graph #2, featuring three staves with notes, rests, and various annotations including circled numbers (4, 19, 20, 22, 27, 28, 31, 32, 34, 36) and performance markings like '3', '2', and '1'.

JEBERN op 25 w 2

sie ruhen

rft.

die baw sich neu erheben zu nemem Fing.

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics "sie ruhen rft." and "die baw sich neu erheben zu nemem Fing." The piano part includes markings for measures 27, 28, 29, and 30.

Largers:

A.2: VOCAL LINE 23-31 AS LOWER / MINOR THIRD

Handwritten musical notation for the second system, showing a vocal line with a lower minor third interval.

A.3: INVARIANCE

Handwritten musical notation for the third system, showing a vocal line with invariance. The notation includes a sequence of notes and a series of numbers (1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 2) indicating a specific pattern or sequence.

A.4: VOCAL LINE CONNECTIONS

Handwritten musical notation for the fourth system, showing a vocal line with connections. The notation includes a sequence of notes and a series of numbers (012, 012, 012, 012) indicating a specific pattern or sequence.

Chapter Five: Ex. 5

Ex. 5

(23) und ist ist es.

(26) Ziel gebracht.

(30-31) zu neuem Flug

(30) - heben

(28) die ball sich

2

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I.

Fließend. (♩ = 60) Zart bezeugt.

Gesang. Dies ist ein Lied für dich al - lein - von kun - di - schem Wäh - nen,

Klavier. *ppp* *pp* *ppp* *pp*

von from - men Trä - nen... Durch Mor - gen - gur - len klingt es

rit. *Tempo* *p* *3*

ein leicht - be - schwing - tes. Nur dir al - lein

rit. *pp* *3* *etwas langsamer als zu Beginn* *pp* *etwas langsamer als zu Beginn*

möcht es ein Lied - das rüh - re sein.

rit. *ppp* *ppp*

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VIER LIEDER/FOUR SONGS

I Anton Webern, op. 13

WIESE IM PARK / LAWN IN THE PARK

Sehr ruhig (♩ - circa 60)

KARL KRAUS

rit. - - - - - *tempo*

rit. - - - - - *tempo*

Flöte

Klarinette mB

Bass Klarinette mB

Horn in F ohne Dämpfer

Trumpete mB mit Dämpfer

Fagotte mit Dämpfer

Celesta

Harfe

Glockenspiel

Gesang

Sehr ruhig (♩ - circa 60)

rit. - - - - - *tempo*

rit. - - - - - *tempo*

Solo Geige mit Dämpfer

Solo Bratsche mit Dämpfer

Solo Violoncello mit Dämpfer

Solo Contrabass mit Dämpfer

*Wie ein Traum Zeit - los.
All time has va - nished*

*Rück - wärts hin - ab - blickend weil ich und sie - he fest im
With a backward view, pursuing. I stand with green on*

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Universal Edition Nr. 8557

U. E. 8867

Lebhaft ♩-♩ (120)

Fl 12 13 14 15 16

Klar mB

B. Klar. mB

Tromp in B m. Dpf.

Pos. m. Dpf.

Celasto

Harfe

Glsp

Ges.

Land loo

Lebhaft

Die vie - ren Gehen zu -
U what a host of blue -

Lebhaft ♩-♩ (120)

Gge o Dpf

Br e. Dpf.

Vic m. Dpf.

Cb. m. Dpf.

Dämpfer ab

ohne Dämpfer

ohne Dämpfer

Peresc.

Peresc.

Fl. rit. 18 tempo 19 20 rit. 22 Zart bewegt (J. scatt)

Klarin B

B Klar. in B

Celesta

Harfe

Glsp.

Ges.

- men! Horch und schau! Wie lan -
bells! Look and hear! And see

Gge. o. Dpf. rit. tempo 23 rit. zart bewegt (J. scatt)

Br. o. Dpf. *flieg anstieg* *Lämpfer ab*

Vic. m. Dpf. *f* *pp*

Cb. m. Dpf. *pp*

[illegible]

U. E. 8557

35 36 *rit.* 37 38 *Langsam* (♩. ♩. ca 48) 39 40 7

Fl. *pp* *pp* *pp* *f* *sfp cresc.*

Klar. in B *pp* *pp* *sfp cresc.*

B. Klar. in B *sfp cresc.*

Horn in F o. Dpf. *pp* *pp* *Dämpfer auf* *mit Dämpfer* *sfp cresc.*

Tromp. in B m. Dpf. *espr.* *p* *sfp cresc.*

Pos. m. Dpf. *pp* *pp* *Flüsterungen* *molto espr.* *f*

Cello

Harfe

Ges. *p* *f* *f*
läu - ret bau *Nicht we - ter will ich* *Eit - ler Fuß, man*
far and near. *I'll go no farther* *it's in vain so*

Gge. m. Dpf. *rit.* *p* *pp* *am Steg* *pp* *f*

Br. m. Dpf. *pp* *mit Dämpfer* *pp* *f*

Vlc. m. Dpf. *pp* *pp* *f*

Cb. m. Dpf. *pp* *pp* *f*

U. E. 6537

42 *rit.* - 43 *Schleppend!*

Fl.

Klar. m B

B. Klar. m B

Horn in F m. Dpf.

Tromp. in B m. Dpf.

Pos. m. Dpf.

Celesta

Harfe

Glsp.

Ges.

Halt!
hold!

vor die-sem Wun - der enae aenen Lauf. Ein To - ter Tag
Be - fore you won - der upon wonder lies. A day thals dead

Gge. m Dpf

Br. m Dpf

Vlc. m Dpf

Cb. m Dpf

rit. - *Schleppend!*

47 48 *rit.* *Sehr gedehnt (♩ = 72)* *rit.* *(♩ = ca 48)* 9

Fl.

Klar. m. B.

B. Klar. m. B.

Horn. m. F. m. Dpf.

Tromp. m. B. m. Dpf.

Pos. m. Dpf.

Celesta

Harfe

Ges.

Gge. m. Dpf.

Br. m. Dpf.

Vlc. m. Dpf.

Ob. m. Dpf.

schüßel sei. ne Au - gen auf. Und al - les wird so alt.
o pens is blue - eyes. And ev - ry - thing is old.

rit. *Sehr gedehnt (♩ = 72)* *rit.* *(♩ = ca 48)*

1917

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English version
by Eric Smith

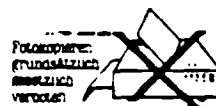
VIER LIEDER / FOUR SONGS

I

WIESE IM PARK / LAWN IN THE PARK

Karl Kraus

ANTON WEBERN op. 13



Sehr ruhig (♩ = ca 60)

rit. *p* *tempo* *pp*

Wie wird mir seit - los. Rück - wärts
All time has be - nished. With -

1 *pp* *ppp*

rit. *tempo* *p* *pp*

hin - ge-bannt well' ich und ste - he fest im Wie - sen-plan, wie
back - ward view, pass - ing, I stand with green on ev - ry side and

4 *pp* *ppp* *ppp* *pp*

poco rit. *äußerst sanft* *tempo* *rit.*

in dem grü - nen Spie - gel hier der Schwan. Und die - ses war mein
see the mir - ror'd swans that calm - ly glide. This was my count - ry

7 *ppp* *ppp* *pp*

2

lebhaft (♩ = ♩, ca 120)

ppp

Land.
too.

11

ppp

pp

pp

lebhaft

f

Die 3
O vie - len
meh a

Glok - ken - blu
heit of blue

14

p

p cresc.

pp

rit. - - - *tempo*

p

p

pp

- - - men!
- - - bella!

Horch
Look

und
and

scha!
hear!

17

f

pp

p

mf

p

pp

pp

(2)

rit. - - - - - *zart bewegt* (♩. = ca 48)

pp

Wie lan ge
And see how

20

pp *ppp* *pp* *ppp*

pp *p*

steht er schon auf die sem Stein, der
long and still a but ter fly alla

24

p *pp* *mf* *p*

p

Ad mi ral. Es muß ein Sonn - tag
on this stone. Now sure - ly San - day's

28

p *pp* *pp* *pp*

seiner und al-les läu-fer-ten
nigh-tee bells ring far and

32

p *pp* *p* *pp*

mf *p* *p* *pp*

rit. *p* *f* *Langsam* (♩ = ♩, ca 48)

blau. Nicht wei-ter will ich.
near. I'll go no far-ther.

36

p *p* *pp* *pp* *pp* *f*

pp *pp* *pp* *f*

f *ff* *f*

Ent-ler Fuß, mach Halt!
it's in vain, so hold!

Vor die-sem
Re-fore you

40

sfp *p* *f* *ff* *ff* *f* *p*

sfp *f* *ff* *ff* *f* *p*

tr(z) *3 espress.*

p *rit.* *mp* *p*

Wun - - - der en - de dei - nen Lauf. Ein
won - - - der ap - on won - der lies. A

43

p *pp* *p*

schleppend (♩ = ca 88) *rit.* *pp*

to - - - ter Tag schlägt sei - ne Au - gen auf. Und
dag that's dead o - pens its blue eyes. And

46

sf *p* *pp* *pp*

sehr gedehnt (♩ = ca 72) *rit.* *pp* (♩ = ca 48)

al - les bleibt so alt.
ev' - rg - thing is old.

49

ppp *pp* *ppp*

HANS PFITZNER · An die Marie op 15/3 (114 von Stark-Born))

Larghetto und schmerzhaft mit unheilbarem Ausdruck

Bereifte

Kehren,

a - - - - - den le - se Seen, die grün - men einem dunklen Auge

gleich

in ey - ger Schammet von des Frühlings Reich,

Im - mer

hin ein zarter Zug ein Kriechen.

Viel immer Leben mit der Sun - - - ne
 sein etwas belebter, vornehmlich im Ausdruck
 da sitzt die Scher - - - mer schon von Welt - - - fern
 imiter nung von Scher
 Scher - - - ge - - - ne zu - - - chen in von Scher
 kein Fröh - - - nigs

stern und ihre Schrift ver-nehmen

um eines Tages kommt der junge Mann

dennach unter glück-ver-lor-nen Küss-chen lebt ein bi-mer-er-seh.

absteigt in Antarktik

75 Antarktik - Antarktik

can wer ster-... ben mus-... sen

alles in ein

Von einem

Trummer und Schmerz -- hoch sei

es mit

Rechts und richtig so

Dies kann da stehen

Meinung ich bin -- und doch in dem mit selbsten Wissen von selber

Trummer niemals zu er -- lö -- seh -- Dies kann -- er meine -- iten -- mit

und ich bin ein Kind.

12.4 90 DL

©1904 John Fenchinger, Stuttgart
Dediziert an Hans Knipper-Egg

Lieder und Gesänge in Breisgau, Leipzig 1909
BL. H. 3736. (37).

Nachts

1 Sehr lebhaft (d. ca. 104) 2 *f* 3 *mf*

Gesang Die Blau-e mei-ner Au-ken ist er-

Klarinette*)

Baß-Klarinette

Geige (ohne Dampfer)

4 rit. - *p* 5 tempo *p* 6 *p* 7 rit. -

lo-schen in die-ser Nacht, das ro-te Gold meines Her-zens.

8 ruhiger (d. ca. 92) 9 *pp* 10 rit. - *pp* 11 tempo (d. ca. 104) *p* 12

Ol wie stil-le bran-n-te das Licht. Dein blauer Man-tel um-fangt den

13 *mf* 14 *f* 15 *pp* 16 *f* 17 tempo *p*

Sun-ken den, dein ro-ter Mund be-sie-gelte des Freun-des Um-nach-tung.

*) wenn möglich Es-Klarinette

U. E. 7578

14 13 15 *pp* 16 *f* 17 tempo *p*

Sun-ken den, dein ro-ter Mund be-sie-gelte des Freun-des Um-nach-tung.

18 *pp* 19 *f* 20 *mf* 21 *pp* 22 *f* 23 *pp* 24 *f* 25 *pp* 26 *f* 27 *pp* 28 *f* 29 *pp* 30 *f* 31 *pp* 32 *f* 33 *pp* 34 *f* 35 *pp* 36 *f* 37 *pp* 38 *f* 39 *pp* 40 *f* 41 *pp* 42 *f* 43 *pp* 44 *f* 45 *pp* 46 *f* 47 *pp* 48 *f* 49 *pp* 50 *f* 51 *pp* 52 *f* 53 *pp* 54 *f* 55 *pp* 56 *f* 57 *pp* 58 *f* 59 *pp* 60 *f* 61 *pp* 62 *f* 63 *pp* 64 *f* 65 *pp* 66 *f* 67 *pp* 68 *f* 69 *pp* 70 *f* 71 *pp* 72 *f* 73 *pp* 74 *f* 75 *pp* 76 *f* 77 *pp* 78 *f* 79 *pp* 80 *f* 81 *pp* 82 *f* 83 *pp* 84 *f* 85 *pp* 86 *f* 87 *pp* 88 *f* 89 *pp* 90 *f* 91 *pp* 92 *f* 93 *pp* 94 *f* 95 *pp* 96 *f* 97 *pp* 98 *f* 99 *pp* 100 *f* 101 *pp* 102 *f* 103 *pp* 104 *f* 105 *pp* 106 *f* 107 *pp* 108 *f* 109 *pp* 110 *f* 111 *pp* 112 *f* 113 *pp* 114 *f* 115 *pp* 116 *f* 117 *pp* 118 *f* 119 *pp* 120 *f* 121 *pp* 122 *f* 123 *pp* 124 *f* 125 *pp* 126 *f* 127 *pp* 128 *f* 129 *pp* 130 *f* 131 *pp* 132 *f* 133 *pp* 134 *f* 135 *pp* 136 *f* 137 *pp* 138 *f* 139 *pp* 140 *f* 141 *pp* 142 *f* 143 *pp* 144 *f* 145 *pp* 146 *f* 147 *pp* 148 *f* 149 *pp* 150 *f* 151 *pp* 152 *f* 153 *pp* 154 *f* 155 *pp* 156 *f* 157 *pp* 158 *f* 159 *pp* 160 *f* 161 *pp* 162 *f* 163 *pp* 164 *f* 165 *pp* 166 *f* 167 *pp* 168 *f* 169 *pp* 170 *f* 171 *pp* 172 *f* 173 *pp* 174 *f* 175 *pp* 176 *f* 177 *pp* 178 *f* 179 *pp* 180 *f* 181 *pp* 182 *f* 183 *pp* 184 *f* 185 *pp* 186 *f* 187 *pp* 188 *f* 189 *pp* 190 *f* 191 *pp* 192 *f* 193 *pp* 194 *f* 195 *pp* 196 *f* 197 *pp* 198 *f* 199 *pp* 200 *f* 201 *pp* 202 *f* 203 *pp* 204 *f* 205 *pp* 206 *f* 207 *pp* 208 *f* 209 *pp* 210 *f* 211 *pp* 212 *f* 213 *pp* 214 *f* 215 *pp* 216 *f* 217 *pp* 218 *f* 219 *pp* 220 *f* 221 *pp* 222 *f* 223 *pp* 224 *f* 225 *pp* 226 *f* 227 *pp* 228 *f* 229 *pp* 230 *f* 231 *pp* 232 *f* 233 *pp* 234 *f* 235 *pp* 236 *f* 237 *pp* 238 *f* 239 *pp* 240 *f* 241 *pp* 242 *f* 243 *pp* 244 *f* 245 *pp* 246 *f* 247 *pp* 248 *f* 249 *pp* 250 *f* 251 *pp* 252 *f* 253 *pp* 254 *f* 255 *pp* 256 *f* 257 *pp* 258 *f* 259 *pp* 260 *f* 261 *pp* 262 *f* 263 *pp* 264 *f* 265 *pp* 266 *f* 267 *pp* 268 *f* 269 *pp* 270 *f* 271 *pp* 272 *f* 273 *pp* 274 *f* 275 *pp* 276 *f* 277 *pp* 278 *f* 279 *pp* 280 *f* 281 *pp* 282 *f* 283 *pp* 284 *f* 285 *pp* 286 *f* 287 *pp* 288 *f* 289 *pp* 290 *f* 291 *pp* 292 *f* 293 *pp* 294 *f* 295 *pp* 296 *f* 297 *pp* 298 *f* 299 *pp* 300 *f* 301 *pp* 302 *f* 303 *pp* 304 *f* 305 *pp* 306 *f* 307 *pp* 308 *f* 309 *pp* 310 *f* 311 *pp* 312 *f* 313 *pp* 314 *f* 315 *pp* 316 *f* 317 *pp* 318 *f* 319 *pp* 320 *f* 321 *pp* 322 *f* 323 *pp* 324 *f* 325 *pp* 326 *f* 327 *pp* 328 *f* 329 *pp* 330 *f* 331 *pp* 332 *f* 333 *pp* 334 *f* 335 *pp* 336 *f* 337 *pp* 338 *f* 339 *pp* 340 *f* 341 *pp* 342 *f* 343 *pp* 344 *f* 345 *pp* 346 *f* 347 *pp* 348 *f* 349 *pp* 350 *f* 351 *pp* 352 *f* 353 *pp* 354 *f* 355 *pp* 356 *f* 357 *pp* 358 *f* 359 *pp* 360 *f* 361 *pp* 362 *f* 363 *pp* 364 *f* 365 *pp* 366 *f* 367 *pp* 368 *f* 369 *pp* 370 *f* 371 *pp* 372 *f* 373 *pp* 374 *f* 375 *pp* 376 *f* 377 *pp* 378 *f* 379 *pp* 380 *f* 381 *pp* 382 *f* 383 *pp* 384 *f* 385 *pp* 386 *f* 387 *pp* 388 *f* 389 *pp* 390 *f* 391 *pp* 392 *f* 393 *pp* 394 *f* 395 *pp* 396 *f* 397 *pp* 398 *f* 399 *pp* 400 *f* 401 *pp* 402 *f* 403 *pp* 404 *f* 405 *pp* 406 *f* 407 *pp* 408 *f* 409 *pp* 410 *f* 411 *pp* 412 *f* 413 *pp* 414 *f* 415 *pp* 416 *f* 417 *pp* 418 *f* 419 *pp* 420 *f* 421 *pp* 422 *f* 423 *pp* 424 *f* 425 *pp* 426 *f* 427 *pp* 428 *f* 429 *pp* 430 *f* 431 *pp* 432 *f* 433 *pp* 434 *f* 435 *pp* 436 *f* 437 *pp* 438 *f* 439 *pp* 440 *f* 441 *pp* 442 *f* 443 *pp* 444 *f* 445 *pp* 446 *f* 447 *pp* 448 *f* 449 *pp* 450 *f* 451 *pp* 452 *f* 453 *pp* 454 *f* 455 *pp* 456 *f* 457 *pp* 458 *f* 459 *pp* 460 *f* 461 *pp* 462 *f* 463 *pp* 464 *f* 465 *pp* 466 *f* 467 *pp* 468 *f* 469 *pp* 470 *f* 471 *pp* 472 *f* 473 *pp* 474 *f* 475 *pp* 476 *f* 477 *pp* 478 *f* 479 *pp* 480 *f* 481 *pp* 482 *f* 483 *pp* 484 *f* 485 *pp* 486 *f* 487 *pp* 488 *f* 489 *pp* 490 *f* 491 *pp* 492 *f* 493 *pp* 494 *f* 495 *pp* 496 *f* 497 *pp* 498 *f* 499 *pp* 500 *f* 501 *pp* 502 *f* 503 *pp* 504 *f* 505 *pp* 506 *f* 507 *pp* 508 *f* 509 *pp* 510 *f* 511 *pp* 512 *f* 513 *pp* 514 *f* 515 *pp* 516 *f* 517 *pp* 518 *f* 519 *pp* 520 *f* 521 *pp* 522 *f* 523 *pp* 524 *f* 525 *pp* 526 *f* 527 *pp* 528 *f* 529 *pp* 530 *f* 531 *pp* 532 *f* 533 *pp* 534 *f* 535 *pp* 536 *f* 537 *pp* 538 *f* 539 *pp* 540 *f* 541 *pp* 542 *f* 543 *pp* 544 *f* 545 *pp* 546 *f* 547 *pp* 548 *f* 549 *pp* 550 *f* 551 *pp* 552 *f* 553 *pp* 554 *f* 555 *pp* 556 *f* 557 *pp* 558 *f* 559 *pp* 560 *f* 561 *pp* 562 *f* 563 *pp* 564 *f* 565 *pp* 566 *f* 567 *pp* 568 *f* 569 *pp* 570 *f* 571 *pp* 572 *f* 573 *pp* 574 *f* 575 *pp* 576 *f* 577 *pp* 578 *f* 579 *pp* 580 *f* 581 *pp* 582 *f* 583 *pp* 584 *f* 585 *pp* 586 *f* 587 *pp* 588 *f* 589 *pp* 590 *f* 591 *pp* 592 *f* 593 *pp* 594 *f* 595 *pp* 596 *f* 597 *pp* 598 *f* 599 *pp* 600 *f* 601 *pp* 602 *f* 603 *pp* 604 *f* 605 *pp* 606 *f* 607 *pp* 608 *f* 609 *pp* 610 *f* 611 *pp* 612 *f* 613 *pp* 614 *f* 615 *pp* 616 *f* 617 *pp* 618 *f* 619 *pp* 620 *f* 621 *pp* 622 *f* 623 *pp* 624 *f* 625 *pp* 626 *f* 627 *pp* 628 *f* 629 *pp* 630 *f* 631 *pp* 632 *f* 633 *pp* 634 *f* 635 *pp* 636 *f* 637 *pp* 638 *f* 639 *pp* 640 *f* 641 *pp* 642 *f* 643 *pp* 644 *f* 645 *pp* 646 *f* 647 *pp* 648 *f* 649 *pp* 650 *f* 651 *pp* 652 *f* 653 *pp* 654 *f* 655 *pp* 656 *f* 657 *pp* 658 *f* 659 *pp* 660 *f* 661 *pp* 662 *f* 663 *pp* 664 *f* 665 *pp* 666 *f* 667 *pp* 668 *f* 669 *pp* 670 *f* 671 *pp* 672 *f* 673 *pp* 674 *f* 675 *pp* 676 *f* 677 *pp* 678 *f* 679 *pp* 680 *f* 681 *pp* 682 *f* 683 *pp* 684 *f* 685 *pp* 686 *f* 687 *pp* 688 *f* 689 *pp* 690 *f* 691 *pp* 692 *f* 693 *pp* 694 *f* 695 *pp* 696 *f* 697 *pp* 698 *f* 699 *pp* 700 *f* 701 *pp* 702 *f* 703 *pp* 704 *f* 705 *pp* 706 *f* 707 *pp* 708 *f* 709 *pp* 710 *f* 711 *pp* 712 *f* 713 *pp* 714 *f* 715 *pp* 716 *f* 717 *pp* 718 *f* 719 *pp* 720 *f* 721 *pp* 722 *f* 723 *pp* 724 *f* 725 *pp* 726 *f* 727 *pp* 728 *f* 729 *pp* 730 *f* 731 *pp* 732 *f* 733 *pp* 734 *f* 735 *pp* 736 *f* 737 *pp* 738 *f* 739 *pp* 740 *f* 741 *pp* 742 *f* 743 *pp* 744 *f* 745 *pp* 746 *f* 747 *pp* 748 *f* 749 *pp* 750 *f* 751 *pp* 752 *f* 753 *pp* 754 *f* 755 *pp* 756 *f* 757 *pp* 758 *f* 759 *pp* 760 *f* 761 *pp* 762 *f* 763 *pp* 764 *f* 765 *pp* 766 *f* 767 *pp* 768 *f* 769 *pp* 770 *f* 771 *pp* 772 *f* 773 *pp* 774 *f* 775 *pp* 776 *f* 777 *pp* 778 *f* 779 *pp* 780 *f* 781 *pp* 782 *f* 783 *pp* 784 *f* 785 *pp* 786 *f* 787 *pp* 788 *f* 789 *pp* 790 *f* 791 *pp* 792 *f* 793 *pp* 794 *f* 795 *pp* 796 *f* 797 *pp* 798 *f* 799 *pp* 800 *f* 801 *pp* 802 *f* 803 *pp* 804 *f* 805 *pp* 806 *f* 807 *pp* 808 *f* 809 *pp* 810 *f* 811 *pp* 812 *f* 813 *pp* 814 *f* 815 *pp* 816 *f* 817 *pp* 818 *f* 819 *pp* 820 *f* 821 *pp* 822 *f* 823 *pp* 824 *f* 825 *pp* 826 *f* 827 *pp* 828 *f* 829 *pp* 830 *f* 831 *pp* 832 *f* 833 *pp* 834 *f* 835 *pp* 836 *f* 837 *pp* 838 *f* 839 *pp* 840 *f* 841 *pp* 842 *f* 843 *pp* 844 *f* 845 *pp* 846 *f* 847 *pp* 848 *f* 849 *pp* 850 *f* 851 *pp* 852 *f* 853 *pp* 854 *f* 855 *pp* 856 *f* 857 *pp* 858 *f* 859 *pp* 860 *f* 861 *pp* 862 *f* 863 *pp* 864 *f* 865 *pp* 866 *f* 867 *pp* 868 *f* 869 *pp* 870 *f* 871 *pp* 872 *f* 873 *pp* 874 *f* 875 *pp* 876 *f* 877 *pp* 878 *f* 879 *pp* 880 *f* 881 *pp* 882 *f* 883 *pp* 884 *f* 885 *pp* 886 *f* 887 *pp* 888 *f* 889 *pp* 890 *f* 891 *pp* 892 *f* 893 *pp* 894 *f* 895 *pp* 896 *f* 897 *pp* 898 *f* 899 *pp* 900 *f* 901 *pp* 902 *f* 903 *pp* 904 *f* 905 *pp* 906 *f* 907 *pp* 908 *f* 909 *pp* 910 *f* 911 *pp* 912 *f* 913 *pp* 914 *f* 915 *pp* 916 *f* 917 *pp* 918 *f* 919 *pp* 920 *f* 921 *pp* 922 *f* 923 *pp* 924 *f* 925 *pp* 926 *f* 927 *pp* 928 *f* 929 *pp* 930 *f* 931 *pp* 932 *f* 933 *pp* 934 *f* 935 *pp* 936 *f* 937 *pp* 938 *f* 939 *pp* 940 *f* 941 *pp* 942 *f* 943 *pp* 944 *f* 945 *pp* 946 *f* 947 *pp* 948 *f* 949 *pp* 950 *f* 951 *pp* 952 *f* 953 *pp* 954 *f* 955 *pp* 956 *f* 957 *pp* 958 *f* 959 *pp* 960 *f* 961 *pp* 962 *f* 963 *pp* 964 *f* 965 *pp* 966 *f* 967 *pp* 968 *f* 969 *pp* 970 *f* 971 *pp* 972 *f* 973 *pp* 974 *f* 975 *pp* 976 *f* 977 *pp* 978 *f* 979 *pp* 980 *f* 981 *pp* 982 *f* 983 *pp* 984 *f* 985 *pp* 986 *f* 987 *pp* 988 *f* 989 *pp* 990 *f* 991 *pp* 992 *f* 993 *pp* 994 *f* 995 *pp* 996 *f* 997 *pp* 998 *f* 999 *pp* 1000 *f*

2

DER DICHTERIN ZUGEEIGNET

DREI GESÄNGE

AUS „VIAE INVIAE“ VON HILDEGARD IONE

I

Anton Webern, Op. 23

Getragen $\text{♩} = \text{ca } 48$

Gesang

Klavier

1 2 3

Das dunk - le Herz, das

4 5 6

in sich lauscht, er - schaut den Früh - ling, nicht nur am

7 8 *calando*

Hauch und Duft, _ der durch das Leuch - ten blüht;

9 tempo *p* es fühlt ihn an dem dunk-len Wur-zel-reich.

10

11 rit. *pp* - - - frei das an die To-ten rührt: Was wird, legt sich mit

12 tempo *f*

13 *p* zar-ten Wur-zeln an das War-ten-de

14 *p*

15 calando *pp* im Dun-ke-l, trinkt Kraft und Stil-le aus der

16 tempo *f*

4

17 *calando - tempo*

Nacht. eh' sichs dem Ta - ge schenkt. eh' es als Lie - bes -

19 *calando* 20 *tempo*

kelch - zum Him - mel duf - tet und eh' aus

21 22 23

ihm zu ihm ein guld - nes Flat-tern Le - ben trägt:

Ganz ruhig ♩ ♩ (ca 96)

24 25 26

Ich bin nicht

27 *p* 28 29 *p*

mein. Die Quei - len mei - ner See - le, als

30 *calando* 31 32 *tempo*

spru - deln in die Wie - sen des - sen, der mich liebt, und

33 34 35 *rit. pp*

ma - chen sei - ne Blu - men blü - hen und sind

36 - *tempo* 37 38 *f*

sein. Du bist nicht dein. Die Flü - ße dei - ner

6

39 *p* 40 *pp* 41 *f*

See - le, du Mensch, von mir ge - liebt, sie strö -

42 43 44 *molto rit.* *p*

- men in das Mei - ne, daß es nicht ver - dor - re.

45 *tempo, noch ruhiger* *pp* 46 *p* 47 *fp*

Wir sind nicht un - ser, ich und du

48 *rit.* *p* 49 50 *tempo, lebhaft* *ff*

und Al - - - le.

There's Nothing Quite Like Money

Lied der Kupplerin

Words by Bertolt Brecht, Music by Hanns Eisler.
English Lyrics by Eric Bentley.
Suggest guitar an Irish style here in the beginning and at the end.
On the A1 '17 chord, play triad 'um' and finger the chord for the 'que'.

Vulgar, in 2

C (bass II) C (bass I) Fm6 G7 C6 5 C6 (V) C6 (V) This

say the story of money better than the man -
 Ich, mein Geld, ich bin ein Mann der in - black and - dim -

heart go to the pit, And they talk about a man's ap - pear - ance
 macht die Welt eben schlecht, und man spricht von et - was Man - ner's Schun - heit,

There's Nothing Quite Like Money

Foco pesante

ABM7 Fm6 ABM7 Fm6 Fm6 ABM7 Fm6 17

knock - ing wa - men flut - don't give me that For a girl's here out
 die, ein Hieb, set flut - dass ich nicht hab, flut - ne ich und schon ab -

15 12 15 17

ABM7 E7 ABM6 (VI) Bb5 Eb5 E7 ABM6 Bb5 Eb5 E7

ness at the sight of money bags Let me ask you a question, Mac
 Anse, war's kein An - blick von Ma - rie Und das ist die Frage, Mac

20 15 20 17

Dm6 C#o Dm7 G7 Ab Dm7 G7 Ab

If Jack nev - er spends a pen - ny, then how can Jill love Jack? But if
 Gu - te Mad - chen lie - ben nie et - was, dann, die nichts ver - zehret, de - ken

20 25 25

Fm (b5) Fm6 Cm Cm6 F(+2) (b5) D(b9) (b4) D7 G+

Jack spends lots on Jill, then how can Jill not love him back? For there -
 kun - nen in mir lie - ben, wenn man ih - nen nicht ver - zehret, hand -

24 25

30 Fm (b) Fm6 T:=" G(-4)

as an aph-ro-dis-i-ac Forthere's und der
we uns die Er-fah-rung lehrt,

32 F7b5 F7 Ab Gm7

no thing quite like an aph-ro-dis-i-ac
Geld ist Gold macht uns die Er-fah-rung

35 C (bass A) C Am6 (vi) Fm G7 CM7 They

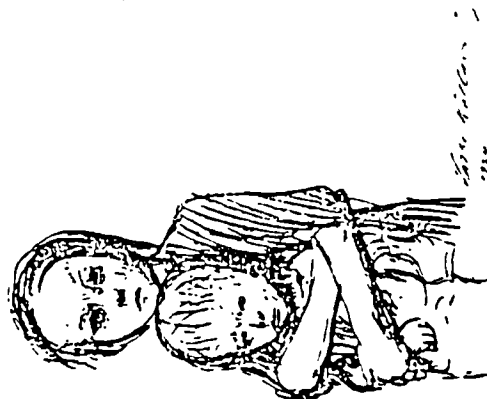
35 C (bass B) C Am6 (vi) Fm G7 CM7 They

There's Nothing Quite Like Me

You'll love the sight of moonlight on the water
When you've got some money in your purse.
What's the use of man's or woman's beauty
If you're mean and simply won't disburse?
For a girl's knee only sags
At the sight of money bags.
Let me ask you a question, Mac:
Full of young love's ecstasy,
How should Jill and how should Jack
Make love on empty stomachs?
It cannot be done, alack.
Food's our central heat and money
Is our aphrodisiac.

Ach, was soll des roten Mondes Anblick
Auf dem Wasser, wenn der Zaster fehlt?
Und was soll da eines Mannes oder Weibes
Schönheit

Wenn man knapp ist und es sich verhilft,
Wo ich Liebe sah und schmeiche Anne
Way's beim Anblick von -- Marie.
Und das ist bemerkenswert:
Wie soll er and wie soll sie
Selbstsuchtsvoll und unbesücht
Auf den leeren Magen lachen?
Nein, mein Freund, das ist verkehrt.
Fress macht warm und Geld macht sinnlich
Wie wis die Erfahrung lehrt.



II

Fließend, ♩. ca 112

1 2 3 rit. - - - tempo

Des Her - - - zens
The heart's

5 6 7 8

Pur - - pur - - vo - gel fliegt durch Nacht.
pur - - ple - - ea - gle flies by night.

9 10 11 12

Der Au - - gen Fal - ter,
The eyes, like day - light's

13 14 15 16

die im Hel - - - len gau - keln, sind ihm vor -
but ter flies that ho - ver, flut - ter a -

U. E. 12418

17 *aus.* *head* 18 *p* wenn sie im Ta ge schau - kein. *and fly be - fore it r - ver.* 19 *rit.* 20 *pp* - tempo

21 22 23 *f* Und doch ist er's, *Yet it's the bird* 24 *p*

25 *p* der sie ans Ziel ge-bracht. *They of ten rest* 26 *rit.* 27 *p* Sie ru - hen oft, *ten rest* 28 - tempo

29 *f* die bald sich neu er - he - ben zu neu-em Flug. *who soon must rise to hea - ven to fly a - gain.* 30 *rit.* 31 *p* Doch *Yet* 32 *p*

4

6

langsamer, $\text{♩} = \text{ca } 84$

33 *p* *R* 34 35 *rit.* *pp*

ra - stet end-lich er am Ast des To - des, mud
fin - al - ly he rests on death's grey branches, tired

- tempo *rit.* - - - immer langsamer, $\text{♩} = \text{ca } 58$

36 37 *pp* 38 *pp* 39

und flü - gel-schwer, dann müs - sen sie
with hea - vy wings: the but ter-flies

verlöschend

40 *pp* 41 42

zum letz - ten Blick ver - be - - - ben.
then look their last and pe - - - rish.